FLORIDA

studysync®

Student Edition

Language Arts 3

UNITS 1–6

FLORIDA studysync®

studysync.com

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Send all inquiries to:
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100 S. Mill Ave.
Tempe, AZ 85281

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ISBN 979-8-88-522944-9
MHID 8-88-522944-M

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Student Guide

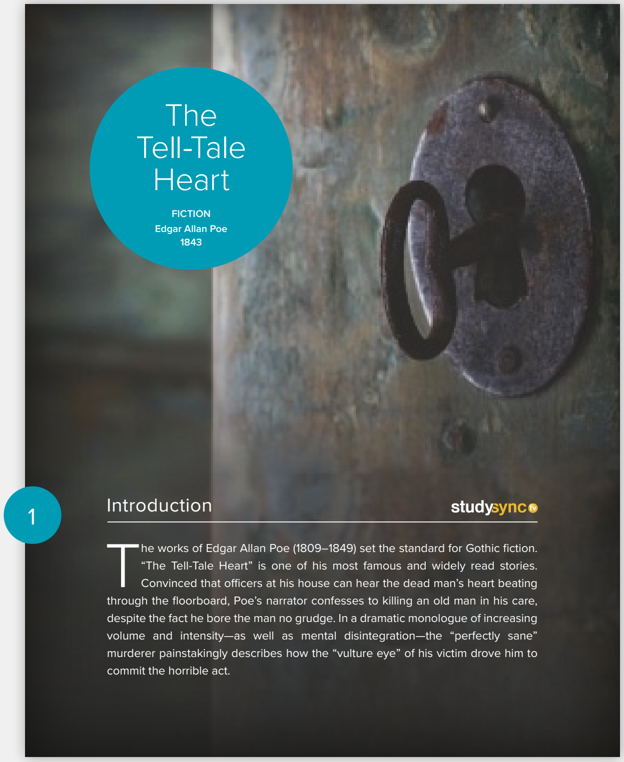
Hi Ali,
Welcome back to StudySync

Getting Started

Welcome to the StudySync Reading & Writing Companion! In this book, you will find a collection of readings based on the theme of the unit you are studying. As you work through the readings, you will be asked to answer questions and perform a variety of tasks designed to help you closely analyze and understand each text selection. Read on for an explanation of each section of this book.

Close Reading and Writing Routine

In each unit, you will read texts and text excerpts that share a common theme, despite their different genres, time periods, and authors. Each reading encourages a closer look through questions and a short writing assignment.



The Tell-Tale Heart

FICTION
Edgar Allan Poe
1843

1

Introduction

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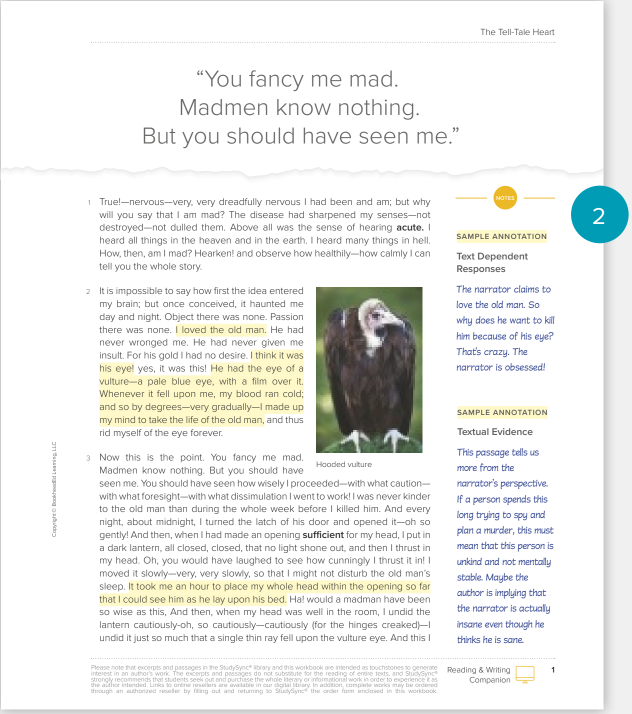
The works of Edgar Allan Poe (1809–1849) set the standard for Gothic fiction. "The Tell-Tale Heart" is one of his most famous and widely read stories. Convinced that officers at his house can hear the dead man's heart beating through the floorboard, Poe's narrator confesses to killing an old man in his care, despite the fact he bore the man no grudge. In a dramatic monologue of increasing volume and intensity—as well as mental disintegration—the "perfectly sane" murderer painstakingly describes how the "vulture eye" of his victim drove him to commit the horrible act.

1 Introduction

An Introduction to each text provides context for your reading as well as information about the author. You will also learn about the genre of the excerpt and the year in which it was written.



The Tell-Tale Heart

"You fancy me mad.
Madmen know nothing.
But you should have seen me."

1 True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing **acute.** I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

2 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Hooded vulture

3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I

NOTES

SAMPLE ANNOTATION

Text Dependent Responses

The narrator claims to love the old man. So why does he want to kill him because of his eye? That's crazy. The narrator is obsessed!

SAMPLE ANNOTATION

Textual Evidence

This passage tells us more from the narrator's perspective. If a person spends this long trying to spy and plan a murder, this must mean that this person is unkind and not mentally stable. Maybe the author is implying that the narrator is actually insane even though he thinks he is sane.

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Reading & Writing Companion 1

2

2 Notes

Many times, while working through the activities after each text, you will be asked to annotate or make annotations about what you are reading. This means that you should highlight or underline words in the text and use the "Notes" column to make comments or jot down any questions you have. You may also want to note any unfamiliar vocabulary words here.

You will also see sample student annotations to go along with the Skill lesson for that text.

3 First Read

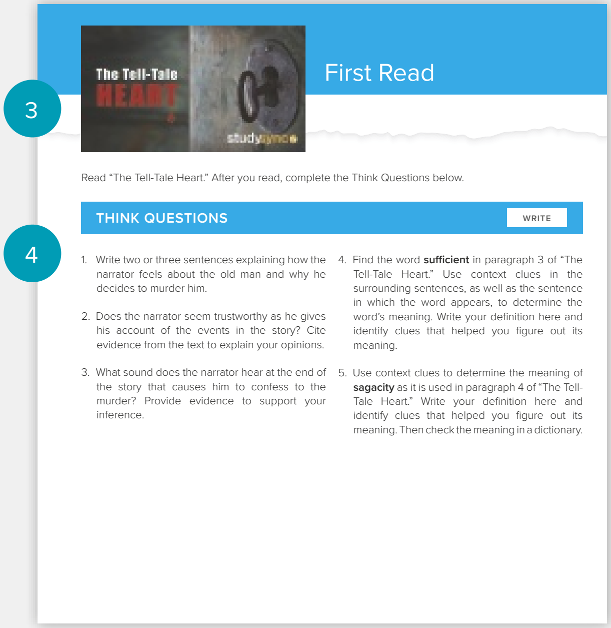
During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

4 Think Questions

These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence to support your responses. You will also begin to explore some of the more challenging vocabulary words in the excerpt.

5 Skills

Each Skill includes two parts: Checklist and Your Turn. In the Checklist section, you will learn the process for analyzing the text. The model student annotations in the text provide examples of how you might make your own notes following the instructions in the Checklist section. In the Your Turn, you will use those same instructions to practice the skill.

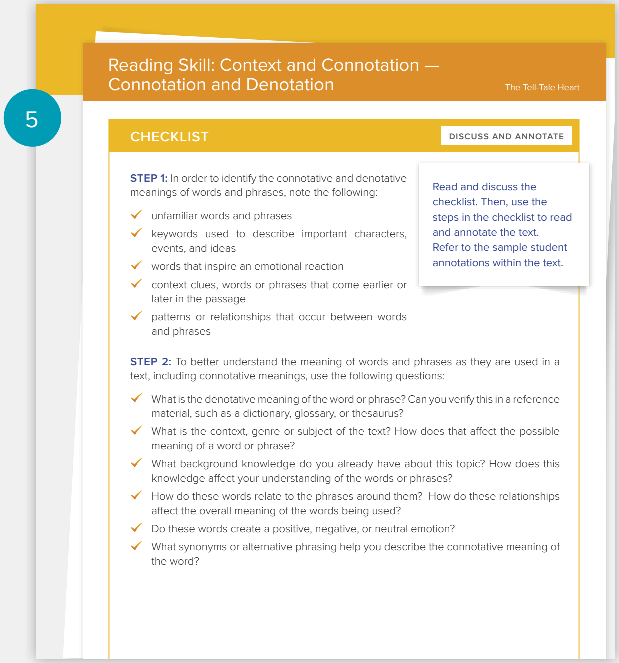


First Read

Read "The Tell-Tale Heart." After you read, complete the Think Questions below.

THINK QUESTIONS

1. Write two or three sentences explaining how the narrator feels about the old man and why he decides to murder him.
2. Does the narrator seem trustworthy as he gives his account of the events in the story? Cite evidence from the text to explain your opinions.
3. What sound does the narrator hear at the end of the story that causes him to confess to the murder? Provide evidence to support your inference.
4. Find the word **sufficient** in paragraph 3 of "The Tell-Tale Heart." Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.
5. Use context clues to determine the meaning of **sagacity** as it is used in paragraph 4 of "The Tell-Tale Heart." Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.



Reading Skill: Context and Connotation — Connotation and Denotation

CHECKLIST

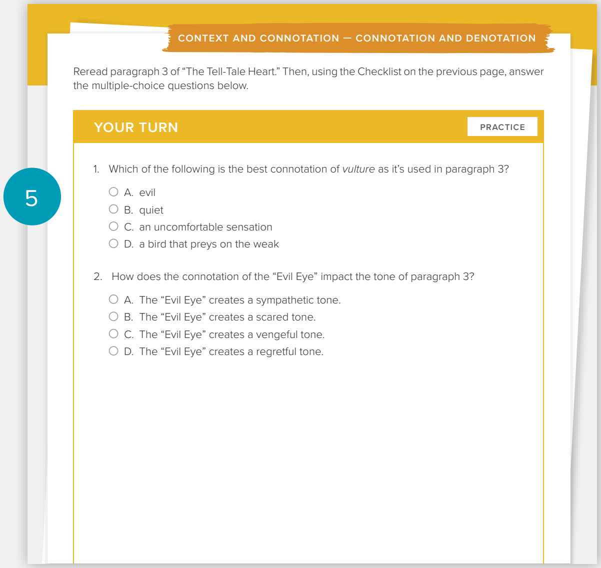
STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

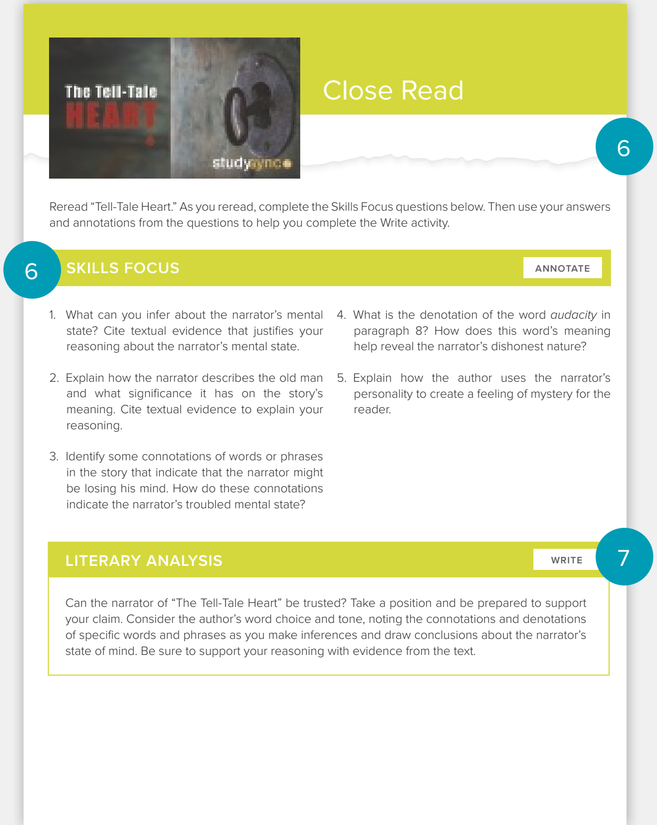


CONTEXT AND CONNOTATION — CONNOTATION AND DENOTATION

Reread paragraph 3 of "The Tell-Tale Heart." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

1. Which of the following is the best connotation of *vulture* as it's used in paragraph 3?
   - ○ A. evil
   - ○ B. quiet
   - ○ C. an uncomfortable sensation
   - ○ D. a bird that preys on the weak
2. How does the connotation of the "Evil Eye" impact the tone of paragraph 3?
   - ○ A. The "Evil Eye" creates a sympathetic tone.
   - ○ B. The "Evil Eye" creates a scared tone.
   - ○ C. The "Evil Eye" creates a vengeful tone.
   - ○ D. The "Evil Eye" creates a regretful tone.



Close Read

The Tell-Tale HEART

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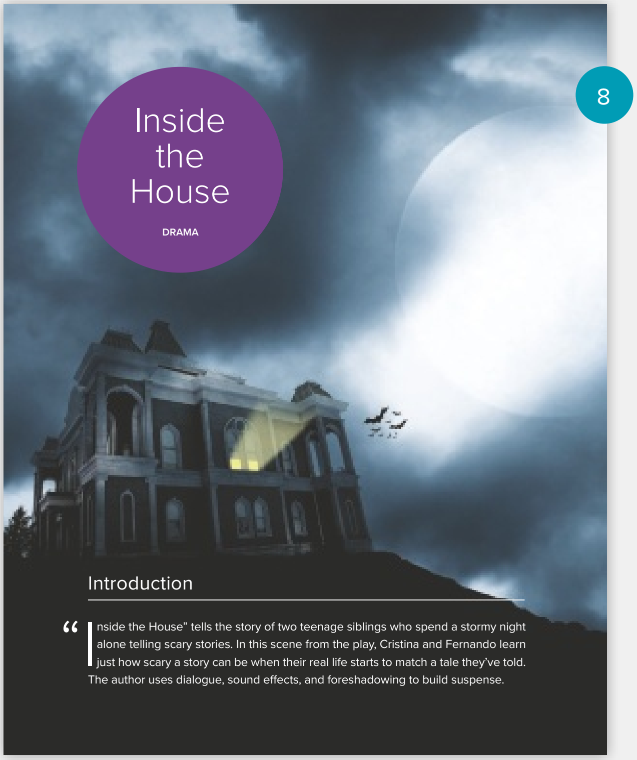
Reread “Tell-Tale Heart.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS — ANNOTATE

1. What can you infer about the narrator’s mental state? Cite textual evidence that justifies your reasoning about the narrator’s mental state.
2. Explain how the narrator describes the old man and what significance it has on the story’s meaning. Cite textual evidence to explain your reasoning.
3. Identify some connotations of words or phrases in the story that indicate that the narrator might be losing his mind. How do these connotations indicate the narrator’s troubled mental state?
4. What is the denotation of the word *audacity* in paragraph 8? How does this word’s meaning help reveal the narrator’s dishonest nature?
5. Explain how the author uses the narrator’s personality to create a feeling of mystery for the reader.

LITERARY ANALYSIS — WRITE

Can the narrator of “The Tell-Tale Heart” be trusted? Take a position and be prepared to support your claim. Consider the author’s word choice and tone, noting the connotations and denotations of specific words and phrases as you make inferences and draw conclusions about the narrator’s state of mind. Be sure to support your reasoning with evidence from the text.

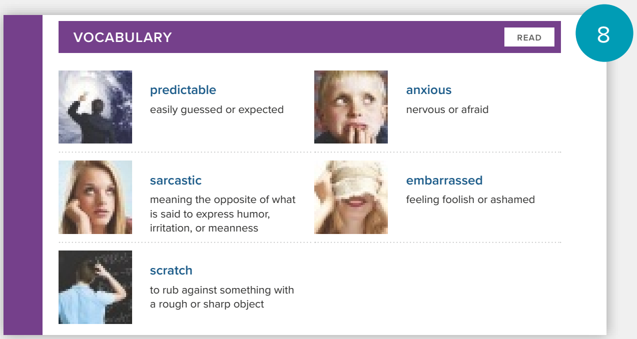


Inside the House

DRAMA

Introduction

“Inside the House” tells the story of two teenage siblings who spend a stormy night alone telling scary stories. In this scene from the play, Cristina and Fernando learn just how scary a story can be when their real life starts to match a tale they’ve told. The author uses dialogue, sound effects, and foreshadowing to build suspense.



VOCABULARY — READ

predictable easily guessed or expected	**anxious** nervous or afraid
sarcastic meaning the opposite of what is said to express humor, irritation, or meanness	**embarrassed** feeling foolish or ashamed
scratch to rub against something with a rough or sharp object	

6 Close Read & Skills Focus

After you have completed the First Read, you will be asked to go back and read the text more closely and critically. Before you begin your Close Read, you should read through the Skills Focus to get an idea of the concepts you will want to focus on during your second reading. You should work through the Skills Focus by making annotations, highlighting important concepts, and writing notes or questions in the “Notes” column. Depending on instructions from your teacher, you may need to respond online or use a separate piece of paper to start expanding on your thoughts and ideas.

7 Write

Your study of each selection will end with a writing assignment. For this assignment, you should use your notes, annotations, personal ideas, and answers to both the Think and Skills Focus. Be sure to read the prompt carefully and address each part of it in your writing.

8 English Language Learners

The English Language Learner texts focus on improving language proficiency. You will practice learning strategies and skills in individual and group activities to become better readers, writers, and speakers.

Extended Writing Project and Grammar

This is your opportunity to use genre characteristics and craft to compose meaningful, longer written works exploring the theme of each unit. You will draw information from your readings, research, and own life experiences to complete the assignment.

1 Writing Project

After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing your essay. Student models will provide guidance and help you organize your thoughts. One unit ends with an **Extended Oral Project,** which will give you an opportunity to develop your oral language and communication skills.

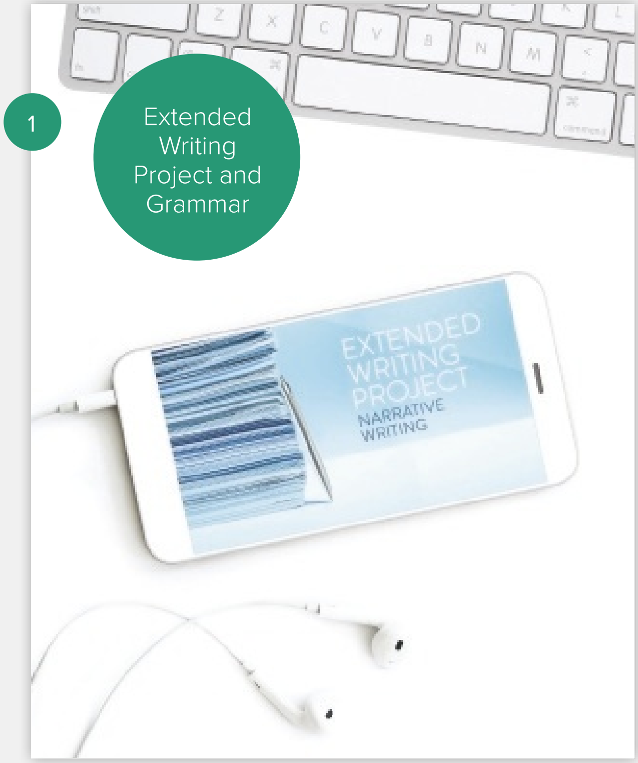
2 Writing Process Steps

There are four steps in the writing process: Plan, Draft, Revise, and Edit and Publish. During each step, you will form and shape your writing project, and each lesson will give you the chance to receive feedback from your peers and teacher.

3 Writing Skills

Each Skill lesson focuses on a specific strategy or technique that you will use during your writing project. Each lesson presents a process for applying the skill to your own work and gives you the opportunity to practice it to improve your writing.

1



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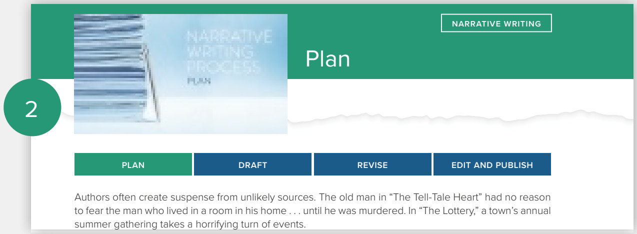


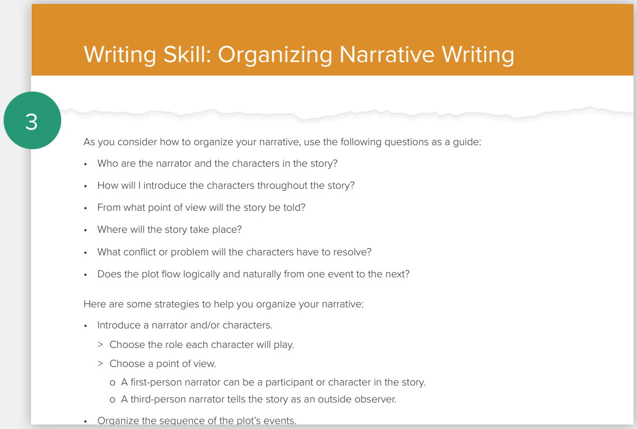
NARRATIVE WRITING

Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

Authors often create suspense from unlikely sources. The old man in "The Tell-Tale Heart" had no reason to fear the man who lived in a room in his home . . . until he was murdered. In "The Lottery," a town's annual summer gathering takes a horrifying turn of events.

3



Writing Skill: Organizing Narrative Writing

As you consider how to organize your narrative, use the following questions as a guide:

- Who are the narrator and the characters in the story?
- How will I introduce the characters throughout the story?
- From what point of view will the story be told?
- Where will the story take place?
- What conflict or problem will the characters have to resolve?
- Does the plot flow logically and naturally from one event to the next?

Here are some strategies to help you organize your narrative:

- Introduce a narrator and/or characters.
  > Choose the role each character will play.
  > Choose a point of view.
    o A first-person narrator can be a participant or character in the story.
    o A third-person narrator tells the story as an outside observer.
- Organize the sequence of the plot's events.

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ASSIGNMENTS
BINDER
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Everyone Loves a Mystery
Saturda
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UNIT 1

Everyone Loves a Mystery

What attracts us to the mysterious?

Genre Focus: FICTION

Texts

🔗 Paired Readings

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Edgar Allan Poe **FICTION**

13 The Big Idea: Content Vocabulary

15 Let 'Em Play God
Alfred Hitchcock **INFORMATIONAL TEXT**

25 Sympathy
Paul Laurence Dunbar **POETRY**

28 Ten Days in a Mad-House (Chapter IV)
Nellie Bly **INFORMATIONAL TEXT**

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English Language Learner Resources

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FICTION

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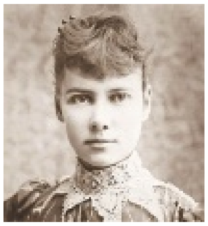
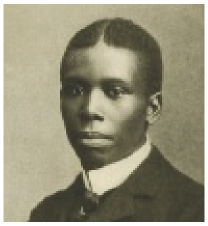
Author Biographies



NELLIE BLY

Reporter Nellie Bly (1864–1922) feigned insanity to gain admittance to the Blackwell's Island Insane Asylum in New York City, the subject of her 1886 exposé, which began as a series of newspaper articles and was eventually published as a book, *Ten Days in a Mad-House* (1887). Her report on the inhuman conditions she encountered there—from mandatory ice baths to confinement in small, damp, vermin-infested rooms—resulted in increased government oversight and improved overall conditions. Bly's pioneering tactic developed into modern investigative journalism.

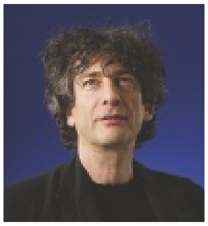


PAUL LAURENCE DUNBAR

In his lifetime, Paul Laurence Dunbar (1872–1906) achieved national recognition for his writing reflecting black life in turn-of-the-century America. Dunbar is known for his use of language to capture various speech patterns and regional dialects, as illustrated in his first collection of poems, *Oak and Ivy* (1893).

RUDOLPH FISHER

Considered one of the central literary figures of the Harlem Renaissance, Rudolph Fisher (1897–1934) was also a practicing physician and esteemed orator. Much of his work dealt with the adjustment of Southern black migrants to the urban enclave of Harlem. His second novel, *The Conjure-Man Dies* (1932), is regarded as the first detective novel by an African American author. Fisher published at least two novels and two short stories before his untimely death at the age of thirty-seven.



NEIL GAIMAN

A self-described "feral child who was raised in libraries," Neil Gaiman (b. 1960) devoured fantasy and science-fiction books from a young age. Best known for his novella *Coraline* (2002), he is credited with being one of the first creators of modern comics and an author of genre works that refuse to stay true to their genres. Gaiman's *The Graveyard Book* (2008), conceived of as a take on Kipling's Mowgli stories, involves an orphaned toddler finding a safe haven in the local graveyard.

O. HENRY

Known for his trademark surprise endings, American writer William Sydney "O. Henry" Porter (1862–1910) first turned to writing while serving a five-year prison stint on embezzlement charges. After being released from prison, he moved to New York where he penned over four hundred short stories, often at the rate of one a day. O. Henry was beloved by readers in the early 20th century for his chronicles of the trials and tribulations of ordinary Americans from all walks of life.

ALFRED HITCHCOCK

British film director Alfred Hitchcock (1899–1980) earned the nickname "The Master of Suspense" over the course of his long and prolific career. His distinct directorial style in films like *Rear Window* (1954), *Psycho* (1960), and *The Birds* (1963) had a lasting impact on cinema. Film critic Peter Conrad wrote that in his work, "Hitchcock diagnosed the discontents that chafe and rankle beneath the decorum of civilization."

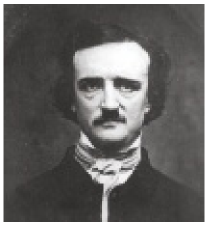
SHIRLEY JACKSON

Called the master of the creepy story, Shirley Jackson (1916–1965) was interested in "a way of embracing and channeling female power at a time when women in America often had little control over their lives." Her stories and novels of the supernatural included the well-known short story "The Lottery" and the best-selling novel *The Haunting of Hill House* (1959). When the former was first published in *The New Yorker* in 1948, it generated the largest volume of mail ever received by the magazine, most of it hateful.

W. W. JACOBS

English short-story writer and novelist W. W. Jacobs (1863–1943) grew up in a house on a River Thames wharf. He is best known for his horror story, "The Monkey's Paw," published in his 1902 collection, *The Lady of the Barge*. In the story, a couple is presented with a magical monkey's paw from India. Set in Victorian England, the ensuing tale of superstition and terror unfolds in a domestic setting. Jacobs's first collection had immediate success and he published more than a dozen volumes in his lifetime.

EDGAR ALLAN POE



Widely regarded as one of the foremost progenitors of modern Gothic literature, Edgar Allan Poe (1809–1849) was born the son of two actors in Boston, but grew up in foster care in Richmond, Virginia. Much of his work, especially his best-known horror tales, achieve a psychological intensity through the use of a first-person narrator. Poe had written numerous short stories, poems, and works of criticism by the time he died at the age of forty.

JOHN FLEISCHMAN

John Fleischman (b. 1948) began writing non-fiction for young adults when he noticed how engrossed a group of adolescents was looking at a scientific display of the skull of Phineas Gage. The subject of Fleischman's first book, Gage was a construction foreman who became an important case study in the field of neurology when he miraculously survived a freak accident. Fleischman has also published three non-fiction books about the history of his adopted city, Cincinnati, Ohio, and has written articles for numerous science magazines.

The Tell-Tale Heart

FICTION

Edgar Allan Poe

1843

Introduction

The works of Edgar Allan Poe (1809–1849) set the standard for Gothic fiction. “The Tell-Tale Heart” is one of his most famous and widely read stories. Convinced that officers at his house can hear the dead man’s heart beating through the floorboard, Poe’s narrator confesses to killing an old man in his care, despite the fact he bore the man no grudge. In a dramatic monologue of increasing volume and intensity—as well as mental disintegration—the “perfectly sane” murderer painstakingly describes how the “vulture eye” of his victim drove him to commit the horrible act.

> “You fancy me mad.
> Madmen know nothing.
> But you should have seen me.”

1 True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing **acute.** I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

2 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Hooded vulture

3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I

NOTES

SAMPLE ANNOTATION

Text Dependent Responses

The narrator claims to love the old man. So why does he want to kill him because of his eye? That's crazy. The narrator is obsessed!

SAMPLE ANNOTATION

Textual Evidence

This passage tells us more from the narrator's perspective. If a person spends this long trying to spy and plan a murder, this must mean that this person is unkind and not mentally stable. Maybe the author is implying that the narrator is actually insane even though he thinks he is sane.

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did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very **profound** old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

4 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my **sagacity.** I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?" I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

5 Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

6 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened

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it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

7 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

8 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha! When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for

NOTES

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The negative connotation of "mad" is again contrasted with words that usually have positive connotations: "wise" and "precautions."

The narrator states that he acted "cleverly" and "cunningly"—clever can have both positive and negative connotations. I heard the word cunning before, and it had a negative connotation. When I looked it up in the dictionary, it has a negative denotative meaning as well: "to achieve one's goal by being deceitful."

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what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild **audacity** of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

9 The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears. No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more **vehemently;** but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

10 "Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks! here, here!—It is the beating of his hideous heart!"

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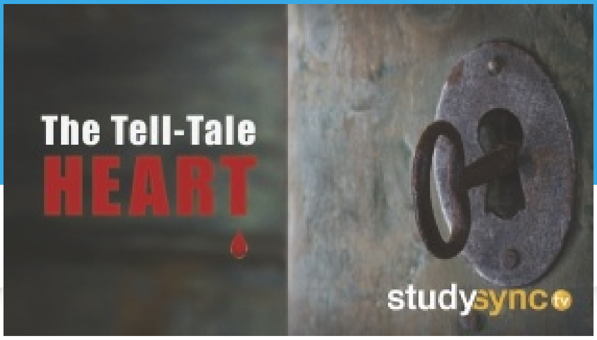

First Read

Read “The Tell-Tale Heart.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Write two or three sentences explaining how the narrator feels about the old man and why he decides to murder him.

2. Does the narrator seem trustworthy as he gives his account of the events in the story? Cite evidence from the text to explain your opinions.

3. What sound does the narrator hear at the end of the story that causes him to confess to the murder? Provide evidence to support your inference.

4. Find the word **sufficient** in paragraph 3 of “The Tell-Tale Heart.” Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word’s meaning. Write your definition here and identify clues that helped you figure out its meaning.

5. Use context clues to determine the meaning of **sagacity** as it is used in paragraph 4 of “The Tell-Tale Heart.” Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to prepare and write a text-dependent response, note the following:

- ✓ what the question is asking
- ✓ what you already know about the text to answer the question
- ✓ what the text says explicitly
- ✓ passages, quotes, and details in the text that will support your response
- ✓ annotations you made while reading that may provide evidence or relevant examples
- ✓ opportunities to combine what you already know with details from the text to infer implicit meanings
- ✓ language from the question to frame your response
- ✓ one or two pieces of evidence from the text you can cite to support your response

STEP 2: To review a text-dependent response, use the following questions as a guide:

- ✓ Did I use language from the question to form my response?
- ✓ Have I answered the question completely?
- ✓ Did I cite sufficient textual evidence?
- ✓ Did I choose a tone and voice appropriate for the subject and audience?
- ✓ Have I corrected any spelling or grammatical errors?
- ✓ Does my answer demonstrate my understanding of the question and the text?

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Read the second Think question from the First Read lesson for “The Tell-Tale Heart” and answer the follow-up question below. Then, complete the chart by deciding which evidence from the text reveals when the narrator is trustworthy or untrustworthy.

YOUR TURN

PRACTICE

Follow-Up Question

Does the narrator seem trustworthy as he gives his account of the events in the story? Cite textual evidence to explain your opinions.

Textual Evidence Options	
A	“Yet, for some minutes longer I refrained and stood still.”
B	“You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work!”
C	“Never before that night had I felt the extent of my own powers—of my sagacity.”
D	“I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep.”
E	“. . . because Death, in approaching him, had stalked with his black shadow before him and enveloped the victim.”
F	“Above all was the sense of hearing acute. I heard all things in the heaven and in the earth.”

Trustworthy	Untrustworthy

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to support discussion of a text by citing textual evidence, do the following:

- ✓ read the text closely and critically
- ✓ identify what the text says explicitly
- ✓ find the most relevant textual evidence that supports your analysis
- ✓ consider why an author explicitly states specific details and information
- ✓ make inferences about what the text says implicitly by combining your own knowledge, experiences and observations with information directly stated in the text
- ✓ provide correct citations for the specific words, phrases, sentences, paragraphs, or images from the text that support your analysis

STEP 2: In order to cite evidence to explain and justify reasoning, consider the following questions:

- ✓ Have I read the text closely and critically?
- ✓ What explicit textual evidence most strongly supports my discussion of the text?
- ✓ What textual evidence can I use to support my inferences about the text?
- ✓ Does my textual evidence logically relate to my discussion of the text?
- ✓ Am I citing the evidence from the text correctly?
- ✓ Have I cited several pieces of textual evidence?
- ✓ Does my formatting of citations match the style guide?

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Read the following excerpts from the story. Then write your interpretation, followed by the textual evidence that justifies or explains your reasoning. The first one has been done for you.

YOUR TURN

PRACTICE

Text	Interpretation of Text	Textual Evidence
And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night.	The narrator wants to figure out whether or not the old man heard the narrator spying on him the previous night.	Words like "courageously" and "hearty" show that the narrator is concerned he might have been discovered. He's trying to cover up his plan by being friendly and social.
There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!		
The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone.		

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Reading Skill: Context and Connotation — Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text.
Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraph 3 of "The Tell-Tale Heart." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following is the best connotation of *vulture* as it's used in paragraph 3?

   ○ A. evil
   ○ B. quiet
   ○ C. an uncomfortable sensation
   ○ D. a bird that preys on the weak

2. How does the connotation of the "Evil Eye" impact the tone of paragraph 3?

   ○ A. The "Evil Eye" creates a sympathetic tone.
   ○ B. The "Evil Eye" creates a scared tone.
   ○ C. The "Evil Eye" creates a vengeful tone.
   ○ D. The "Evil Eye" creates a regretful tone.

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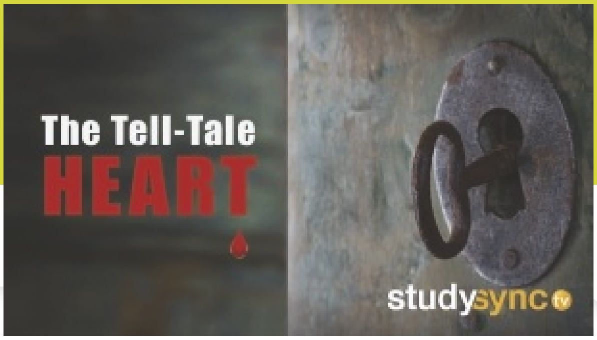

Close Read

Reread "Tell-Tale Heart." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. What can you infer about the narrator's mental state? Cite textual evidence that justifies your reasoning about the narrator's mental state.
2. Explain how the narrator describes the old man and what significance it has on the story's meaning. Cite textual evidence to explain your reasoning.
3. Identify some connotations of words or phrases in the story that indicate that the narrator might be losing his mind. How do these connotations indicate the narrator's troubled mental state?
4. What is the denotation of the word *audacity* in paragraph 8? How does this word's meaning help reveal the narrator's dishonest nature?
5. Explain how the author uses the narrator's personality to create a feeling of mystery for the reader.

LITERARY ANALYSIS

WRITE

Can the narrator of "The Tell-Tale Heart" be trusted? Take a position and be prepared to support your claim. Consider the author's word choice and tone, noting the connotations and denotations of specific words and phrases as you make inferences and draw conclusions about the narrator's state of mind. Be sure to support your reasoning with evidence from the text.

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The Big Idea: Content Vocabulary

Terms about Mysteries

In this lesson, we will be learning and using words or terms related to the topic of mysteries. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
detective	noun	a person who solves a mystery or crime	The detective found evidence that could convict the criminal for car theft and kidnapping.
justice	noun	the quality of being fair	The families rose up to demand justice for the victims of the attack.
mysterious	adjective	strange, unknown, or difficult to understand	A mysterious voice that I could hear outside my window sent chills down my spine in the middle of the night.
tension	noun	a nervous feeling created in a story or movie	As we were watching a suspenseful movie, a loud knock at the front door broke the tension.
thrill	verb	to feel sudden intense sensation or emotion	Getting accepted into the football team thrilled me so much, I couldn't stop talking about it.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

✓ the unit theme, essential question, and content area

✓ each term's meaning and form

✓ any prior knowledge you have of the content area or term, including

- experiences from your own life
- knowledge from previous readings or classes
- information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

✓ Before reading, writing, or discussing:

- What prior knowledge do I have about this content area or term?
- What term(s) are new or unfamiliar to me?

✓ While reading, writing, or discussing:

- How can I use the term(s) correctly in a sentence?
- Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?

✓ After reading, writing, or discussing:

- What did I learn about this content area or term(s)?
- How might the term(s) help me better understand the unit theme, topic, and texts?

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Let 'Em Play God

INFORMATIONAL TEXT
Alfred Hitchcock
1948

Introduction

With films that consistently put viewers on the edge of their seats, British film director Alfred Hitchcock earned the nickname "The Master of Suspense." In the following excerpt from a 1948 essay, Hitchcock describes how he creates suspense by letting the audience "play God"—by providing them with certain information not known to characters in a movie—and illustrates how he used the technique to create dramatic tension in his 1948 thriller, *Rope*.

"As far as I'm concerned,
you have suspense when you let
the audience play God."

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Hitchcock's first sentence is a hyperbole. "Every" person making mysteries probably doesn't want the same thing, so he's exaggerating. He also exaggerates when he says that "writers cry in agony" to get suspense!

Then, he includes an idiom: "play God." This is a quick way to say someone is taking on great power.

From "Let 'Em Play God"

1 Every maker of mystery movies aims at getting the audience on the edge of their seats. The **ingredient** to keep them there is called "suspense." Producers[1] cry for it, writers cry in agony to get it, and actors cry for joy when they do get it. I've often been asked what it is.

2 As far as I'm concerned, you have suspense when you let the audience play God.

3 Suppose, for instance, you have six characters involved in a mystery. A man has been murdered and all six are possible **suspects** but no one is sure including the audience.

4 One of the characters, a young man, is standing in a shadowy room with his back to the door when an unidentified character in a cloak and black hat sneaks in and slugs him into **insensibility.** It's a brutal act, but if the audience does not know whether the young man is a killer or a hero they will not know whether to cheer or weep.

5 If the audience does know, if they have been told all the secrets that the characters do not know, they'll work like the devil for you because they know what fate is facing the poor actors. That is what is known as "playing God." That is suspense.

6 For 17 years I have been making pictures described alternately as thrillers, dark mysteries, and chillers, yet I have never actually directed a whodunit[2] or a puzzler. Offhand this may sound like **debunking,** but I do not believe that puzzling the audience is the essence of suspense.

---

1. **Producers** the people who oversee the production of a film
2. **whodunit** a story about a murder in which the murderer's identity is concealed until the conclusion of the narrative

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7 Take, for instance, the drama I recently filmed at Warner Bros. called *Rope*. It stars James Stewart with Joan Chandler, our new discovery, in the feminine lead.

8 John Dall and Farley Granger strangle a young man in the opening shot. They put his body in a chest, cover the chest with a damask cloth and silver service, then serve *hors d'oeuvres* and drinks from it at a party for the victim's father, mother, sweetheart, and assorted friends. Everyone is gay and charming. When Stewart begins to suspect foul play late in the film John Dall puts a gun in his pocket in case things get too hot.

9 The audience knows everything from the start, the players know nothing. There is not a single detail to puzzle the audience. It is certainly not a whodunit for the simple reason that everyone out front knows who did it. No one on the screen knows except the two murderers. The fact that the audience watches actors go blithely through an atmosphere that is loaded with evil makes for real suspense.

10 These are the questions, now, that constantly pop up. Will the murderers break and give themselves away? When the victim does not show up for the party will his father suspect? Will Jimmy get killed before he discovers the actual crime? How long will that body lie in its wooden grave at a champagne party without being discovered? If we are successful we'll have the audience at such a pitch that they want to shout every time one of the players goes near that chest.

11 In order to achieve this, one of the necessary ingredients of the formula is a series of **plausible** situations with people that are real. When characters are unbelievable you never get suspense, only surprise.

12 Just because there is a touch of murder and an air of mystery about a story it is not necessary to see transoms opening, clutching fingers, hooded creatures, and asps on the Chinese rug.

13 *Spellbound* was based on complete psychiatric truth. *Foreign Correspondent* was simply the story of a man hammering away at events with a woman who was not much help. *Notorious* concerned a woman caught in a web of world events from which she could not extricate herself and *The Paradine Case* was a love story embedded in the emotional quicksand of a murder trial.

14 In none of these was the house filled with shadows, the weather dull and stormy throughout, the moor windswept, and the doors creaky. In fact, it is important in a story with sinister implications to use counterpoint, great contrast between situation and background, as we did in *Rope*.

NOTES

SAMPLE ANNOTATION

Argument – Reasoning

In paragraph 5, Hitchcock concludes the introduction of his claim with the same premise he started with—that suspense occurs when the audience gets to play God. That is circular reasoning, so it does not help to clarify the argument.

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NOTES

15 John Dall is guilty of a bestial crime which the audience sees him perform with young Granger. But throughout the film he is grace and charm itself and his apartment is gay and beautifully appointed. And when Granger plays the piano he picks a light and childish piece, a minuet. Suspense involves contrast.

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LET
'EM
PLAY
GOD

First Read

Read "Let 'Em Play God." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the imaginary movie that Hitchcock describes in paragraphs 3 and 5 tell you about the kinds of movies he makes? Use evidence from the text to explain your answer.

2. Hitchcock says, "I do not believe that puzzling the audience is the essence of suspense." What kinds of examples does he use to help him support that statement?

3. What kinds of questions does Hitchcock hope his audience will ask while they watch the movie *Rope*? How do they build suspense? Refer to one or more details from the text to support your answer.

4. Find the word **suspects** in paragraph 3 of "Let 'Em Play God." Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.

5. Use context clues to determine the meaning of **plausible** as it is used in paragraph 11 of "Let 'Em Play God." Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals:
  - **logos,** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos,** an appeal that evokes emotion, such as feelings of anger or sadness
  - **ethos,** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs

- ✓ the author's use of rhetorical devices, such as
  - **antithesis,** the contrast of ideas through parallel words, phrases, or clauses
  - **rhetorical question,** a question posed for effect only and for which there is no expectation of an answer

- ✓ the author's use of figurative language, such as
  - **hyperbole,** or exaggeration
  - **idioms,** or expressions commonly known to native speakers but often puzzling to nonnative speakers

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose and perspective? How do you know?
- ✓ What rhetorical appeals and devices does the author use? Are they appropriate for the purpose? Why or why not?
- ✓ What types of figurative language does the author use? How do they contribute to the author's purpose or perspective?

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Reread paragraphs 9 and 10 of "Let 'Em Play God." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on paragraphs 9 and 10, what is the author's purpose in this passage?

   ○ A. to explain and persuade
   ○ B. to entertain and persuade
   ○ C. to persuade only
   ○ D. to entertain and inform

2. How does the author's use of rhetorical questions in paragraph 10 help him achieve his purpose?

   ○ A. It tells the readers the questions they need to answer in order to understand how he creates suspense.
   ○ B. It makes the reader responsible for coming up with ideas for new movie plotlines.
   ○ C. It represents the thought process of a film viewer so the audience can experience the suspense that is created.
   ○ D. It presents a puzzle for readers, showing how "puzzlers" keep audiences guessing.

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the types of reasoning used and their effectiveness in an argument, as well as the ways in which the argument could be improved, note the following:

- ✓ the argument the author is making
- ✓ the claim or central idea of the argument
- ✓ where the author supports the claim with explanations
- ✓ the kind of evidence that supports the claim

STEP 2: To analyze the types of reasoning used and its effectiveness in an argument, identifying ways in which the argument could be improved, consider the following questions:

- ✓ Does the writer focus on a specific observation, a pattern, or a list of ideas generally assumed to be true?
- ✓ Which of the three types of reasoning—inductive, abductive, or deductive—does the author use to support the claim?
- ✓ Is the reasoning, or the thinking behind the claims, sound and valid?
- ✓ Are the reasons and evidence the author presents to support the claim sufficient, or is more evidence needed? Why or why not?
- ✓ Does the author introduce irrelevant evidence, not related to the claim? How do you know?
  - Does the argument include logical fallacies? If so, which types?
  - Does the author avoid key issues or ignore opposing views as in a **red herring**?
  - Does the author oversimplify and attack the viewpoint of another or misrepresent the viewpoint of another as in a **strawman argument**?
  - Does the author make a **false analogy** that incorrectly connects two things based on other shared characteristics?
  - Does the author use the argument's conclusion as a premise for proving the argument as in **circular reasoning**?
- ✓ How could the author improve the reasoning for this argument?

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Reread paragraphs 11–13 of "Let 'Em Play God." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What evidence does the author provide to support the claim he makes in paragraph 11?

   ○ A. "In order to achieve this, one of the necessary ingredients of the formula is a series of plausible situations with people that are real."
   ○ B. "When characters are unbelievable you never get suspense, only surprise."
   ○ C. "Just because there is a touch of murder and an air of mystery about a story it is not necessary to see transoms opening, clutching fingers . . ."
   ○ D. "*Foreign Correspondent* was simply the story of a man hammering away at events with a woman who was not much help."

2. What logical fallacy is being made in paragraph 12?

   ○ A. strawman
   ○ B. circular reasoning
   ○ C. false analogy
   ○ D. red herring

3. Which statement best describes how the author's reasoning could be improved in this selection?

   ○ A. The author's argument could include more circular reasoning that strengthens his argument about suspense.
   ○ B. The author's argument could be stronger by including more solid evidence to support his claim rather than oversimplifying the mystery genre.
   ○ C. The author's argument could be improved by not including specific examples from his own films.
   ○ D. The author's argument could be improved by including a more believable claim about suspense.

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LET
'EM
PLAY
GOD

Close Read

Reread "Let 'Em Play God." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify an example of an idiom, or an expression that has a figurative meaning that is different than a literal interpretation would suggest. Explain how it helps the author achieve his purpose.
2. Identify a type of reasoning used in the essay. Then, note one way in which the reasoning could be improved.
3. Identify figurative language or a rhetorical appeal used in the essay and explain how it helps establish the author's purpose.
4. Hitchcock gives clear recommendations for how to craft a successful mystery or suspense film. Identify examples of audiences' viewpoints that he acknowledges in his argument. Explain what these examples suggest about how Hitchcock attracts audiences to the mysterious.

ARGUMENTATIVE

WRITE

Is Hitchcock successful in the development of his purpose and perspective in "Let 'Em Play God"? In defending your position, note the figurative language and/or rhetorical appeals he uses to help his purpose **emerge**. Also, be sure to explain whether or not he provided relevant reasons that support his perspective about what creates suspense. Support your position with evidence from the text.

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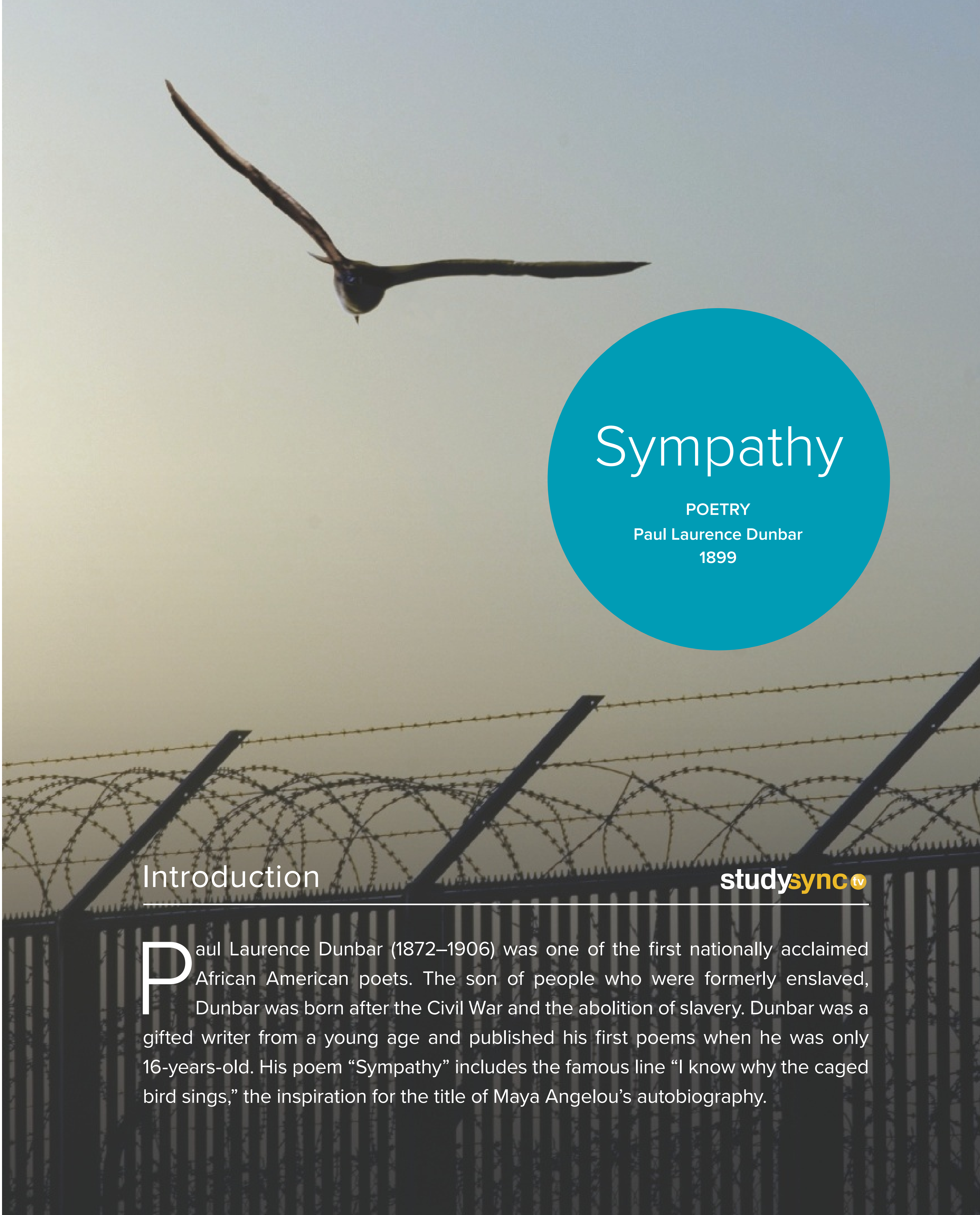

Sympathy

POETRY
Paul Laurence Dunbar
1899

Introduction

Paul Laurence Dunbar (1872–1906) was one of the first nationally acclaimed African American poets. The son of people who were formerly enslaved, Dunbar was born after the Civil War and the abolition of slavery. Dunbar was a gifted writer from a young age and published his first poems when he was only 16-years-old. His poem “Sympathy” includes the famous line “I know why the caged bird sings,” the inspiration for the title of Maya Angelou’s autobiography.

"I know what the caged bird feels!"

NOTES

I know what the caged bird feels, **alas**!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes[1],
And the faint perfume from its **chalice** steals—
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain[2] would be on the **bough** a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a **keener** sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

From SYMPATHY by Paul Laurence Dunbar, Copyright © 2014 by Poetry Foundation.

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1. **opes** an archaic way of saying "opens"
2. **fain** gladly

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LITERARY ANALYSIS

WRITE

Imagery is when authors use figurative language to paint a picture for readers. This poem is famous for the imagery of a caged bird singing. What message might the speaker be communicating through this use of imagery? Use evidence from the text to justify your response.

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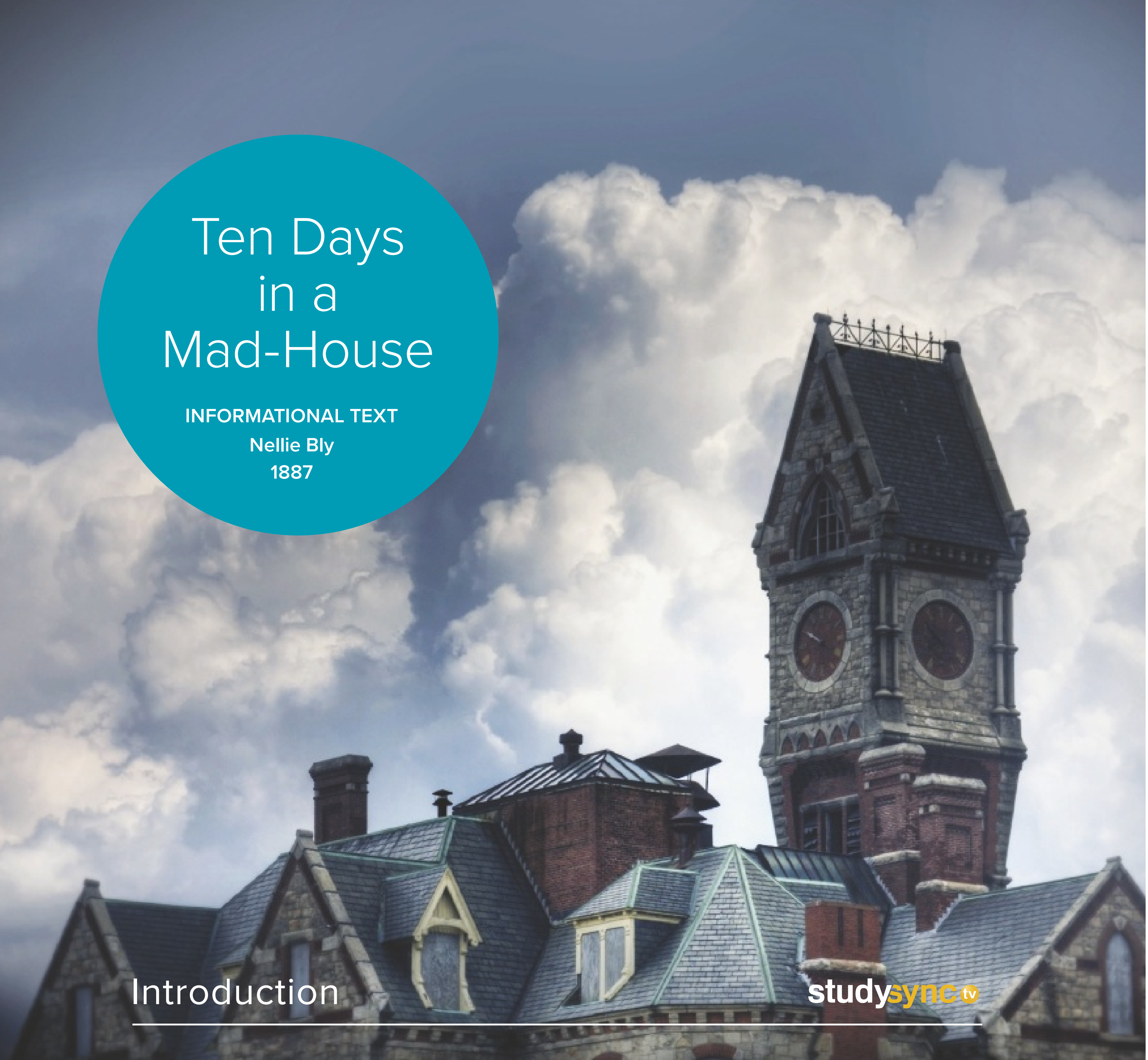
Ten Days in a Mad-House

INFORMATIONAL TEXT
Nellie Bly
1887



Introduction

In 1887, reporter Nellie Bly (1864–1922) went on an undercover assignment for a New York newspaper, the *World*, for which she feigned insanity in order to get committed to the Blackwell's Island Insane Asylum. Her exposé of the conditions inside the Women's Lunatic Asylum launched a criminal investigation that later led to an $850,000 budget increase from the Department of Public Charities and Corrections. *Ten Days in a Mad-House* began as a series of newspaper articles and was eventually published as a book.

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to engage in active listening.

STEP 1: In order to gain meaning from information delivered audibly, note the following:

✓ the situation or form, including

- recorded speeches or interviews
- podcasts, audiobooks, videos, or other recordings
- discussions, lectures, or oral directions

✓ listen for

- music and background sounds
- important details, including facts, dates, or statistics
- questions or suggestions that require a response
- techniques that the speaker uses to contribute to meaning, including
  - > emphasized words and phrases
  - > repetition of ideas for emphasis
  - > intonation or tone of voice
  - > pauses, timing, rate of speech, etc.

STEP 2: As you prepare to listen actively, ask yourself the following:

✓ Before I'm actively listening, what do I need to accomplish?

- Identify the task and set a purpose.
- Avoid distractions.

✓ While I'm actively listening, what do I need to get out of the experience?

- Listen to gain comprehension, paying attention to clues and details.
- Take notes as needed, including important facts, dates, or examples.
- For recordings, pause or rewind as needed.
- During conversations, ask meaningful questions.

✓ After active listening, how can I judge that I've been successful?

- Summarize or write about what you heard, including the main idea.
- Answer comprehension questions based on the selection that was read aloud.
- Compare your notes with a classmate's.

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YOUR TURN

PRACTICE

Read the background information and the transcript of the text below. Then listen to the audio recording of the same text in the digital lesson at least twice. Finally, using the Checklist on the previous page, answer the multiple-choice questions below.

Background: Different phobias have different names, which stem from the origins of words that are tied to common fears. The essay explains different phobias that people, or characters from literature, would likely have based on their experiences.

After their harrowing experience with Cujo, Donna Trenton, her son Tad, and even her grandchildren might develop a case of cynophobia, or the fear of dogs. After the speaker in Poe's "Annabel Lee" loses his great love, he might never love again, developing philophobia, the fear of falling in love or being in love. After reading Poe's haunting, gothic verse, some of your classmates might already have a budding case of metrophobia, a fear of poetry. A host of potential phobias awaits the *Titanic* survivors from *A Night to Remember*—including aquaphobia (fear of the water), bathophobia (fear of large depths), cryophobia (fear of the cold), frigophobia (fear of cold weather) and, last but not least, thalassophobia (fear of the sea).

1. The text and audio clip present the same text in different formats. Which element of the text is emphasized by listening to the audio clip?

   ○ A. how the examples of literature compare and contrast
   ○ B. the tragedy of the *Titanic*
   ○ C. the names and definitions of the phobias
   ○ D. the speaker's upbeat tone

2. Select one advantage of listening to the audio recording of the essay.

   ○ A. The recording helps listeners to correctly pronounce the names of different phobias.
   ○ B. The recording helps listeners to easily distinguish between the examples of literature.
   ○ C. The recording clearly emphasizes how to avoid having one's fears turn into phobias.
   ○ D. The speaker's tone emphasizes how scary Poe's poetry is.

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“At last the question of my sanity or insanity was to be decided.”

Chapter IV: Judge Duffy and the Police

1 “Are you Nellie Brown?” asked the officer. I said I supposed I was. “Where do you come from?” he asked. I told him I did not know, and then Mrs. Stanard gave him a lot of information about me–told him how strangely I had acted at her home; how I had not slept a wink all night, and that in her opinion I was a poor unfortunate who had been driven crazy by inhuman treatment. There was some discussion between Mrs. Stanard and the two officers, and Tom Bockert was told to take us down to the court in a car.

2 “Come along,” Bockert said, “I will find your trunk[1] for you.” We all went together, Mrs. Stanard, Tom Bockert, and myself. I said it was very kind of them to go with me, and I should not soon forget them. As we walked along I kept up my refrain about my trunks, injecting occasionally some remark about the dirty condition of the streets and the curious character of the people we met on the way. “I don’t think I have ever seen such people before,” I said. “Who are they?” I asked, and my companions looked upon me with expressions of pity, evidently believing I was a foreigner, an emigrant or something of the sort. They told me that the people around me were working people. I remarked once more that I thought there were too many working people in the world for the amount of work to be done, at which remark Policeman P. T. Bockert eyed me closely, evidently thinking that my mind was gone for good. We passed several other policemen, who generally asked my sturdy guardians what was the matter with me. By this time quite a number of ragged children were following us too, and they passed remarks about me that were to me original as well as amusing.

3 “What’s she up for?” “Say, kop, where did ye get her?” “Where did yer pull ‘er?” “She’s a daisy!”

4 Poor Mrs. Stanard was more frightened than I was. The whole situation grew interesting, but I still had fears for my fate before the judge.

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Bly’s tone is more casual than I was expecting in a piece of journalism, for example when she uses the idiom “sleep a wink.” This makes me think her purpose is not just to provide an objective or scientific account, but also to entertain readers so that they keep following her story.

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1. **trunk** (archaic) luggage consisting of a large strong case used when traveling or for storage

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NOTES

5 At last we came to a low building, and Tom Bockert kindly volunteered the information: "Here's the express office. We shall soon find those trunks of yours."

6 The entrance to the building was surrounded by a curious crowd and I did not think my case was bad enough to permit me passing them without some remark, so I asked if all those people had lost their trunks.

7 "Yes," he said, "nearly all these people are looking for trunks."

8 I said, "They all seem to be foreigners, too." "Yes," said Tom, "they are all foreigners just landed. They have all lost their trunks, and it takes most of our time to help find them for them."

SAMPLE ANNOTATION

Comparative Reading

The courtroom here serves as an archetype, just as the bird cage does in "Sympathy." Nellie Bly, like the bird in "Sympathy," does not control her own fate.

9 We entered the courtroom. It was the Essex Market Police Courtroom. At last the question of my sanity or insanity was to be decided. Judge Duffy sat behind the high desk, wearing a look which seemed to indicate that he was dealing out the milk of human kindness by wholesale. I rather feared I would not get the fate I sought, because of the kindness I saw on every line of his face, and it was with rather a sinking heart that I followed Mrs. Stanard as she answered the summons to go up to the desk, where Tom Bockert had just given an account of the affair.

The Essex Market Police Court, Essex Street, Lower East Side, New York City, circa 1857

10 "Come here," said an officer. "What is your name?"

11 "Nellie Brown," I replied, with a little accent. "I have lost my trunks, and would like if you could find them."

12 "When did you come to New York?" he asked.

13 "I did not come to New York," I replied (while I added, mentally, "because I have been here for some time.").

14 "But you are in New York now," said the man.

15 "No," I said, looking as **incredulous** as I thought a crazy person could, "I did not come to New York."

16 "That girl is from the west," he said, in a tone that made me tremble. "She has a western accent."

17 Someone else who had been listening to the brief dialogue here asserted that he had lived south and that my accent was southern, while another officer

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was positive it was eastern. I felt much relieved when the first spokesman turned to the judge and said:

18 "Judge, here is a peculiar case of a young woman who doesn't know who she is or where she came from. You had better attend to it at once."

19 I **commenced** to shake with more than the cold, and I looked around at the strange crowd about me, composed of poorly dressed men and women with stories printed on their faces of hard lives, abuse and poverty. Some were consulting eagerly with friends, while others sat still with a look of utter hopelessness. Everywhere was a sprinkling of well-dressed, well-fed officers watching the scene passively and almost **indifferently**. It was only an old story with them. One more unfortunate added to a long list which had long since ceased to be of any interest or concern to them.

20 "Come here, girl, and lift your veil," called out Judge Duffy, in tones which surprised me by a harshness which I did not think from the kindly face he possessed.

21 "Who are you speaking to?" I inquired, in my stateliest manner.

22 "Come here, my dear, and lift your veil. You know the Queen of England, if she were here, would have to lift her veil," he said, very kindly.

23 "That is much better," I replied. "I am not the Queen of England, but I'll lift my veil."

24 As I did so the little judge looked at me, and then, in a very kind and gentle tone, he said: "My dear child, what is wrong?"

25 "Nothing is wrong except that I have lost my trunks, and this man," indicating Policeman Bockert, "promised to bring me where they could be found."

26 "What do you know about this child?" asked the judge, sternly, of Mrs. Stanard, who stood, pale and trembling, by my side.

27 "I know nothing of her except that she came to the home yesterday and asked to remain overnight."

28 "The home! What do you mean by the home?" asked Judge Duffy, quickly.

29 "It is a temporary home kept for working women at No. 84 Second Avenue."

30 "What is your position there?"

31 "I am assistant matron[2]."

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Bly uses a lot of emotional language in this section to describe the difficult lives of the poor and the indifferent officers. I think Bly includes this language in order to appeal to readers and make them feel more invested in the outcome of her investigation.

---

[2] **matron** a woman in charge of managing students at a school or residents of a boarding house

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NOTES

32 "Well, tell us all you know of the case."

33 "When I was going into the home yesterday I noticed her coming down the avenue. She was all alone. I had just got into the house when the bell rang and she came in. When I talked with her she wanted to know if she could stay all night, and I said she could. After awhile she said all the people in the house looked crazy, and she was afraid of them. Then she would not go to bed, but sat up all the night."

34 "Had she any money?"

35 "Yes," I replied, answering for her, "I paid her for everything, and the eating was the worst I ever tried."

36 There was a general smile at this, and some murmurs of "She's not so crazy on the food question."

37 "Poor child," said Judge Duffy, "she is well dressed, and a lady. Her English is perfect, and I would stake everything on her being a good girl. I am positive she is somebody's darling."

38 At this announcement everybody laughed, and I put my handkerchief over my face and endeavored to choke the laughter that threatened to spoil my plans, in despite of my **resolutions.**

39 "I mean she is some woman's darling," hastily amended the judge. "I am sure someone is searching for her. Poor girl, I will be good to her, for she looks like my sister, who is dead."

40 There was a hush for a moment after this announcement, and the officers glanced at me more kindly, while I silently blessed the kind-hearted judge, and hoped that any poor creatures who might be afflicted as I pretended to be should have as kindly a man to deal with as Judge Duffy.

41 "I wish the reporters were here," he said at last. "They would be able to find out something about her."

42 I got very much frightened at this, for if there is anyone who can ferret out a mystery it is a reporter. I felt that I would rather face a mass of expert doctors, policemen, and detectives than two bright specimens of my craft, so I said:

43 "I don't see why all this is needed to help me find my trunks. These men are **impudent,** and I do not want to be stared at. I will go away. I don't want to stay here."

44 So saying, I pulled down my veil and secretly hoped the reporters would be detained elsewhere until I was sent to the asylum.

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45 "I don't know what to do with the poor child," said the worried judge. "She must be taken care of."

NOTES

46 "Send her to the Island," suggested one of the officers.

47 "Oh, don't!" said Mrs. Stanard, in evident alarm. "Don't! She is a lady and it would kill her to be put on the Island."

48 For once I felt like shaking the good woman. To think the Island was just the place I wanted to reach and here she was trying to keep me from going there! It was very kind of her, but rather provoking under the circumstances.

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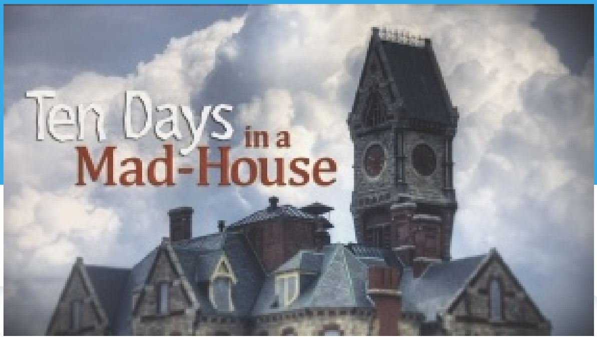
Ten Days in a Mad-House

First Read

Read *Ten Days in a Mad-House*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Nellie Bly is a reporter. Who does she pretend to be, and why? Cite textual evidence from the selection to support your answer.

2. How does Bly alter her behavior to convince Mrs. Stanard, Tom Bockert, and the officers that she is mentally ill? Cite textual evidence from the selection to support your answer.

3. Write two to three sentences describing how Bly reacts to the judge's questions and comments.

4. Use context clues to determine the meaning of **indifferently** as it is used in paragraph 19 of the excerpt from *Ten Days in a Mad-House*. Write your definition here, and identify clues that help you figure out its meaning.

5. Use context clues to determine the meaning of **impudent** as it is used in paragraph 43 of the excerpt from *Ten Days in a Mad-House*. Write your definition here, and identify clues that helped you figure out the word's meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals:
  - **logos,** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos,** an appeal that evokes emotion, such as feelings of anger or sadness
  - **ethos,** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of figurative language, such as
  - **metaphor,** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **meiosis, or understatement,** such as "I did okay" after winning a marathon
  - **idioms,** or expressions commonly known to native speakers but often puzzling to nonnative speakers, such as "raining cats and dogs"
- ✓ the author's use of sound devices, such as:
  - **onomatopoeia:** the use of a word as an imitation of a sound, such as *buzz* or *hiss*

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals and figurative language, consider the following questions:

- ✓ What is the author's purpose and perspective? How do you know?
- ✓ What rhetorical appeals does the author use? Are they appropriate for the purpose? Why or why not?
- ✓ What types of figurative language does the author use? How do they contribute to the author's purpose or perspective?

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Reread paragraphs 36–40 of *Ten Days in a Mad-House*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This question has two parts. First, answer Part A. Then, answer Part B.

Part A: What rhetorical appeal does Bly use in this passage?

○ A. logos
○ B. pathos
○ C. ethos
○ D. logos and ethos

Part B: Which sentence from the passage best supports the answer to Part A?

○ A. “There was a general smile at this, and some murmurs of ‘She’s not so crazy on the food question.’”
○ B. “At this announcement everybody laughed, and I put my handkerchief over my face and endeavored to choke the laughter that threatened to spoil my plans, in despite of my resolutions.”
○ C. “‘I mean she is some woman’s darling,’ hastily amended the judge.”
○ D. “There was a hush for a moment after this announcement, and the officers glanced at me more kindly, while I silently blessed the kind-hearted judge, and hoped that any poor creatures who might be afflicted as I pretended to be should have as kindly a man to deal with as Judge Duffy.”

2. Based on details in paragraph 48, the reader can infer that Bly’s purpose in writing is—

○ A. to describe how to fool people to get what you want.
○ B. to entertain readers with a funny story from her real life.
○ C. to persuade readers that Mrs. Stanard is a very kind lady.
○ D. to inform readers about the treatment of mentally ill people.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the use or discussion of archetypes in texts, note the following:

- ✓ subjects or topics of the texts
- ✓ the theme in each work
- ✓ characters' or people's actions, opinions, and motivations that suggest character types such as
  - Leaving their mark on the world *(hero, magician, rebel)*
- ✓ settings and situations that suggest archetypes such as
  - A Cave - Turning inward; a character delves into himself, becomes invisible
  - An Island - A place of isolation; a small world unto itself; microcosm
  - Innate Wisdom vs. Educated Stupidity - A character will have intuition and knowledge that is better than those in charge
- ✓ symbols that may represent important concepts such as
  - River - Life, flow of time
  - Water - Purification
  - Light - Hope, renewal
  - Dark - Despair, ignorance

STEP 2: In order to determine the use or discussion of archetypes in texts, consider the following questions:

- ✓ What archetypes (characters, settings, symbols) does each author use?
- ✓ What are the motivations of each character or person? How does the author connect the character to a classical character archetype? What message is the author trying to send by choosing this character archetype?
- ✓ What is the setting or situation in the text? How does this setting or situation influence the tone and message the author conveys?
- ✓ What symbols does the author choose to include in the text? How might these symbols represent universal themes in the text?

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Reread paragraphs 41–48 from *Ten Days in a Mad-House* and lines 8–14 from "Sympathy." Then, match the statement that best describes each archetype found in both texts.

YOUR TURN

PRACTICE

	Statements
A	Both Nellie Bly and the bird can be characterized as rebels, seeking justice against unfair social norms; they may feel like misfits, but they're revolutionary in how they break away from their current situations.
B	The blood that the bird sheds while beating his wings to become free of the cage represents both life and pain, freedom after captivity, and the sacrifice it takes to overcome obstacles.
C	The island that Nellie Bly will be sent to represents the isolation of the mentally ill community.

Character Archetypes	Symbol Archetypes	Setting/Situation Archetypes

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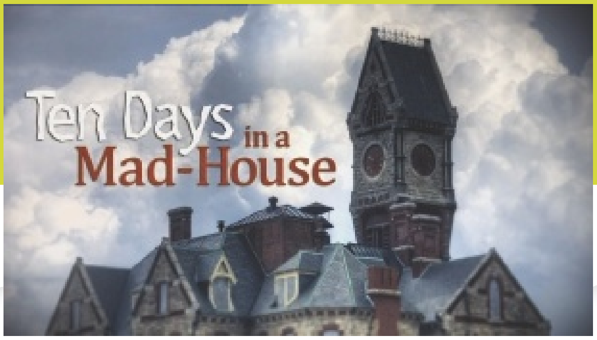
Ten Days in a Mad-House

Close Read

Reread *Ten Days in a Mad-House*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. How does Bly use irony to achieve her purpose? Cite specific evidence from the text to support your analysis.
2. Identify evidence of pathos in the text. Explain how the author uses this appeal to establish and achieve her purpose.
3. What is the denotative meaning of the word provoking as it appears in paragraph 48? What feeling or connotative meaning does it invoke? Highlight nearby clues and explain how they helped you uncover the meaning of provoking in this context.
4. Identify evidence in the text that shows what motivates Bly to occupy herself with the mystery of the conditions inside the asylum. Explain what Bly's curiosity suggests about why people are attracted to the mysterious.

EXPOSITORY

WRITE

In the excerpt from *Ten Days in a Mad-House*, what purpose does Bly achieve? How does Bly use rhetorical devices and figurative language to establish and achieve this purpose? Write a well-organized essay in which you answer these questions and support your response with specific examples from the text.

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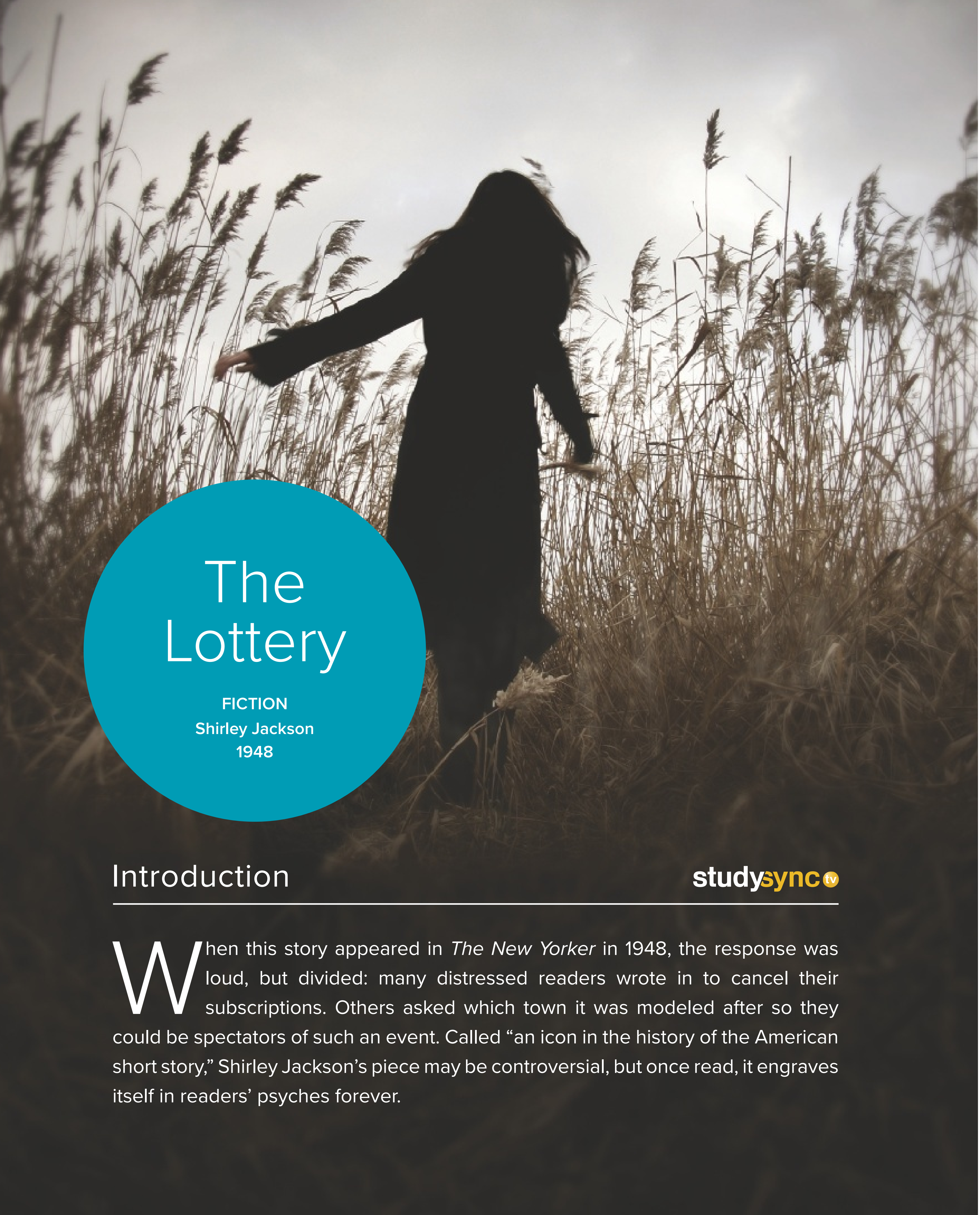

The Lottery

FICTION
Shirley Jackson
1948

Introduction

When this story appeared in *The New Yorker* in 1948, the response was loud, but divided: many distressed readers wrote in to cancel their subscriptions. Others asked which town it was modeled after so they could be spectators of such an event. Called “an icon in the history of the American short story,” Shirley Jackson’s piece may be controversial, but once read, it engraves itself in readers’ psyches forever.

“I tell you it wasn’t fair. You didn’t give him time enough to choose.”

1 The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o’clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole **lottery** took less than two hours, so it could begin at ten o’clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

2 The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

3 Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother’s grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

NOTES

SAMPLE ANNOTATION

Literary Elements

The lottery is on a bright, sunny day in June. The description of the flowers and grass creates a warm and inviting setting. Why would the author include these details if the plot is going to reveal something dark and evil?

SAMPLE ANNOTATION

Literary Elements

The fact that villagers are talking about simple things like the weather or gossip shows that the lottery isn’t a big deal to them. I think the author wants the reader to think that the setting of the village is a very ordinary place, but later, the plot reveals that it’s anything but!

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NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The villagers seem wary of the black box, but the mood is still light and friendly. The author includes an idiom, "give me a hand," in Mr. Summers's dialogue, which makes it feel casual and upbeat. This contrasts with the sense of tension around the black box. There is something not quite right about the pleasant small town scene.

4 The lottery was conducted—as were the square dances, the teen club, the Halloween program—by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

5 The original **paraphernalia** for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much **tradition** as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

6 Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put way, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office; and sometimes it was set on a shelf in the Martin grocery and left there.

7 There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads

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of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a **perfunctory,** tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to **lapse.** There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

8 Just as Mr. Summers finally left off talking and turned to the **assembled** villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. “Clean forgot what day it was,” she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. “Thought my old man was out back stacking wood,” Mrs. Hutchinson went on, “and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running.” She dried her hands on her apron, and Mrs. Delacroix said, “You’re in time, though. They’re still talking away up there.”

9 Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, “Here comes your Missus, Hutchinson,” and “Bill, she made it after all.” Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, “Thought we were going to have to get on without you, Tessie.” Mrs. Hutchinson said, grinning, “Wouldn’t have me leave m’dishes in the sink, now, would you, Joe?” and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson’s arrival.

10 “Well, now,” Mr. Summers said soberly, “guess we better get started, get this over with, so’s we can go back to work. Anybody ain’t here?”

11 “Dunbar,” several people said. “Dunbar, Dunbar.”

12 Mr. Summers consulted his list. “Clyde Dunbar,” he said. “That’s right. He’s broke his leg, hasn’t he? Who’s drawing for him?”

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NOTES

13 "Me, I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

14 "Horace's not but sixteen yet," Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

15 "Right," Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

16 A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for m'mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, Jack," and "Glad to see your mother's got a man to do it."

17 "Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

18 "Here," a voice said, and Mr. Summers nodded.

19 A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names—heads of families first—and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

SAMPLE ANNOTATION

Interpreting Figurative Language

This paragraph is really tense! Hush is an onomatopoeia, so you can almost hear the careless small talk of the villagers settle into silence.The crowd reacting with a hush instead of cheers or excitement makes me feel more nervous about what they will find when they open their hands.

20 The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

21 "Allen," Mr. Summers said. "Anderson. . . . Bentham."

22 "Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row. "Seems like we got through with the last one only last week."

23 "Time sure goes fast," Mrs. Graves said.

24 "Clark. . . . Delacroix."

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25 “There goes my old man,” Mrs. Delacroix said. She held her breath while her husband went forward.

26 “Dunbar,” Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, “Go on, Janey,” and another said, “There she goes.”

27 “We’re next,” Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hands, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

28 “Harburt. . . . Hutchinson.”

29 “Get up there, Bill,” Mrs. Hutchinson said, and the people near her laughed.

30 “Jones.”

31 “They do say,” Mr. Adams said to Old Man Warner, who stood next to him, “that over in the north village they’re talking of giving up the lottery.”

32 Old Man Warner snorted, “Pack of crazy fools,” he said. “Listening to the young folks, nothing’s good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about ‘Lottery in June, corn be heavy soon.’ First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,” he added petulantly. “Bad enough to see young Joe Summers up there joking with everybody.”

33 “Some places have already quit lotteries,” Mrs. Adams said.

34 “Nothing but trouble in that,” Old Man Warner said stoutly. “Pack of young fools.”

35 “Martin.” And Bobby Martin watched his father go forward. “Overdyke. . . . Percy.”

36 “I wish they’d hurry,” Mrs. Dunbar said to her older son. “I wish they’d hurry.”

37 “They’re almost through,” her son said.

38 “You get ready to run tell Dad,” Mrs. Dunbar said.

39 Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, “Warner.”

40 “Seventy-seventh year I been in the lottery,” Old Man Warner said as he went through the crowd. “Seventy-seventh time.”

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NOTES

41 “Watson.” The tall boy came awkwardly through the crowd. Someone said, “Don’t be nervous, Jack,” and Mr. Summers said, “Take your time, son.”

42 “Zanini.”

43 After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, “All right, fellows.” For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, “Who is it?” “Who’s got it?” “Is it the Dunbars?” “Is it the Watsons?” Then the voices began to say, “It’s Hutchinson. It’s Bill,” “Bill Hutchinson’s got it.”

44 “Go tell your father,” Mrs. Dunbar said to her older son.

45 People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”

46 “Be a good sport, Tessie, “ Mrs. Delacroix called, and Mrs. Graves said, “All of us took the same chance.”

47 “Shut up, Tessie,” Bill Hutchinson said.

48 “Well, everyone,” Mr. Summers said, “that was done pretty fast, and now we’ve got to be hurrying a little more to get done in time.” He consulted his next list. “Bill,” he said, “you draw for the Hutchinson family. You got any other households in the Hutchinsons?”

49 “There’s Don and Eva,” Mrs. Hutchinson yelled. “Make them take their chance!”

50 “Daughters draw with their husbands’ families, Tessie,” Mr. Summers said gently. “You know that as well as anyone else.”

51 “It wasn’t fair,” Tessie said.

52 “I guess not, Joe,” Bill Hutchinson said regretfully. “My daughter draws with her husband’s family, that’s only fair. And I’ve got no other family except the kids.”

53 “Then, as far as drawing for families is concerned, it’s you,” Mr. Summers said in explanation, “and as far as drawing for households is concerned, that’s you, too. Right?”

54 “Right,” Bill Hutchinson said.

55 “How many kids, Bill?” Mr. Summers asked formally.

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56 “Three,” Bill Hutchinson said. “There’s Bill, Jr., and Nancy, and little Dave. And Tessie and me.”

57 “All right, then,” Mr. Summers said. “Harry, you got their tickets back?”

58 Mr. Graves nodded and held up the slips of paper. “Put them in the box, then,” Mr. Summers directed. “Take Bill’s and put it in.”

59 “I think we ought to start over,” Mrs. Hutchinson said, as quietly as she could. “I tell you it wasn’t fair. You didn’t give him time enough to choose. Everybody saw that.”

60 Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

61 “Listen, everybody,” Mrs. Hutchinson was saying to the people around her.

62 “Ready, Bill?” Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

63 “Remember,” Mr. Summers said, “take the slips and keep them folded until each person has taken one. Harry, you help little Dave.” Mr. Graves took the hand of the little boy, who came willingly with him up to the box. “Take a paper out of the box, Davy,” Mr. Summers said. Davy put his hand into the box and laughed. “Take just one paper,” Mr. Summers said. “Harry, you hold it for him.” Mr. Graves took the child’s hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

64 “Nancy next,” Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward, switching her skirt, and took a slip daintily from the box. “Bill, Jr.,” Mr. Summers said, and Billy, his face red and his feet overlarge, nearly knocked the box over as he got a paper out. “Tessie,” Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

65 “Bill,” Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

66 The crowd was quiet. A girl whispered, “I hope it’s not Nancy,” and the sound of the whisper reached the edges of the crowd.

67 “It’s not the way it used to be,” Old Man Warner said clearly. “People ain’t the way they used to be.”

68 “All right,” Mr. Summers said. “Open the papers. Harry, you open little Dave’s.”

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69 Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill. Jr., opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

70 "Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

71 "It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper, Bill."

72 Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

SAMPLE ANNOTATION

Literary Elements

The narrator mentions the office, like drawing the spot is just another one of Mr. Summers's responsibilities at work. This makes me think that he and the other villagers are following the tradition without questioning it. The details throughout the story also tell me that the characters are not likely to change their thinking.

73 "All right, folks," Mr. Summers said. "Let's finish quickly."

74 Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Mrs. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

75 Mrs. Dunbar had small stones in both hands, and she said, gasping for breath, "I can't run at all. You'll have to go ahead and I'll catch up with you."

76 The children had stones already, and someone gave little Davy Hutchinson a few pebbles.

77 Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head.

78 Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

79 "It isn't fair, it isn't right," Mrs. Hutchinson screamed and then they were upon her.

"The Lottery" from THE LOTTERY by Shirley Jackson. Copyright © 1948, 1949 by Shirley Jackson. Copyright renewed 1976, 1977 by Laurence Hyman, Barry Hyman, Mrs. Sarah Webster and Mrs. Joanne Schnurer. Reprinted by permission of Farrar, Straus and Giroux, LLC.

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THE LOTTERY
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First Read

Read “The Lottery.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Describe the day on which the lottery takes place. How does the description of this day contrast with the events that take place later on? Cite textual evidence from the selection to support your answer.
2. What saying does Old Man Warner recite about the lottery in paragraph 32? What does this tell you about the original reason for holding the lottery? Cite specific textual evidence to support your statements.
3. How does the lottery affect Tessie and Bill Hutchinson at the end of the story? Cite specific textual evidence to support your statements.
4. Find the word **tradition** in paragraph 5 of “The Lottery.” Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word’s meaning. Write your definition here and identify clues that helped you figure out its meaning.
5. Use context clues to determine the meaning of **perfunctory** as it is used in paragraph 7 of “The Lottery.” Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the story takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the story
  - first-person point of view, or when the narrator is a character in the story
  - second-person point of view, or when the narrator is telling the story to someone or to an audience
  - third-person point of view, or when the narrator is outside of the story

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How does the setting influence the characters and their development?
- ✓ How does the setting affect the plot?

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Reread paragraphs 6 and 7 of "The Lottery." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following best describes how the tradition of the lottery has changed as time in the village has passed?

○ A. Very little has changed because the villagers believe that the lottery routines that have been passed down should remain the same.

○ B. The routines have changed over time, but the lottery as a whole is still regarded as a formal tradition.

○ C. The lottery has become very informal because most villagers no longer understand the meaning behind it.

○ D. Most villagers think that all versions of the lottery should be stopped entirely, but they do not have the power to stop it

Part B: Which of the following details from the text best supports the answer to Part A?

○ A. "There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching."

○ B. "There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family."

○ C. "The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning."

○ D. "Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins."

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as
  - **idiom,** a word or phrase which means something different from its literal meaning, such as "that math test was a piece of cake"
  - **allusion,** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
  - **symbolism,** an object or image that stands for an idea, such as a red rose symbolizing love
- ✓ sound devices that the author uses, such as
  - **onomatopoeia,** the use of a word as an imitation of a natural sound, such as *buzz* or *hiss*

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ What types of figurative language appear in the text? Where?
- ✓ How does the context help reveal the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the mood, tone, and meaning of the text?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread paragraphs 4 and 5 of "The Lottery." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In paragraph 4, how does the onomatopoeia *murmur* contribute to the mood of the story when the author describes the gathering crowd?

   ○ A. It creates a sense of calm and relaxation.
   ○ B. It creates a sense of fear and dread.
   ○ C. It creates a sense of excitement and celebration.
   ○ D. It creates a sense of nervousness and anticipation.

2. Consider the description of the black box paragraph 5. What type of figurative language is **best** reflected in the passage?

   ○ A. idiom
   ○ B. allusion
   ○ C. symbolism
   ○ D. onomatopoeia

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THE LOTTERY
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Close Read

Reread "The Lottery." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify clues about the village where "The Lottery" is set. Consider why the author may have decided to leave the village's exact location ambiguous, or unclear. Explain why an ambiguous setting connects to the story's plot.
2. Identify evidence of Old Man Warner's feelings about the lottery and what he thinks about stopping the tradition. Explain how his character's dialogue relates to the setting.
3. Some of the last names in "The Lottery" make allusions to important characters, events, and themes, and "Mr. Graves" is an example of one of those names. What connections can you make to this character's name? How might the name be an allusion? Use evidence from the text to explain your answer.
4. Identify setting details and examples of surprising behavior in the story's conclusion. Explain how living in the village has influenced the characters' beliefs and values.
5. Identify mysterious elements in "The Lottery" related to the story's setting, events, characters, and theme. Explain how these examples work together to create reader interest in the story.

LITERARY ANALYSIS

WRITE

In Shirley Jackson's "The Lottery," things aren't exactly as they appear. What is one theme or message that you think the author develops in the story? How does the author use the setting to surprise readers and build the plot? How can interpreting figurative language deepen your understanding of the text and its theme? **Monitor** details from the story to show how Jackson develops the theme through literary elements and figurative language.

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The Graveyard Book

FICTION
Neil Gaiman and
P. Craig Russell
2014

Introduction

Children's author Neil Gaiman (b. 1960) is best known for his novella *Coraline*, which won international praise and was adapted into a graphic novel as well as a high-budget feature film. Like *Coraline*, the British author's graphic novel version of *The Graveyard Book* was a critically acclaimed bestseller, with P. Craig Russell's award-winning illustrations bringing this Newbery Medal-winning book alive. In this excerpt, we meet a young boy (Nobody "Bod" Owens) immediately after his family is murdered by the man Jack. Wandering into a nearby graveyard, the orphan boy is adopted and raised by an elderly couple, Mister and Mistress Owens, and the tall, mysterious Silas – none of whom belong to the world of the living.

"Are you . . . is that . . . a ghost?!"

NOTES

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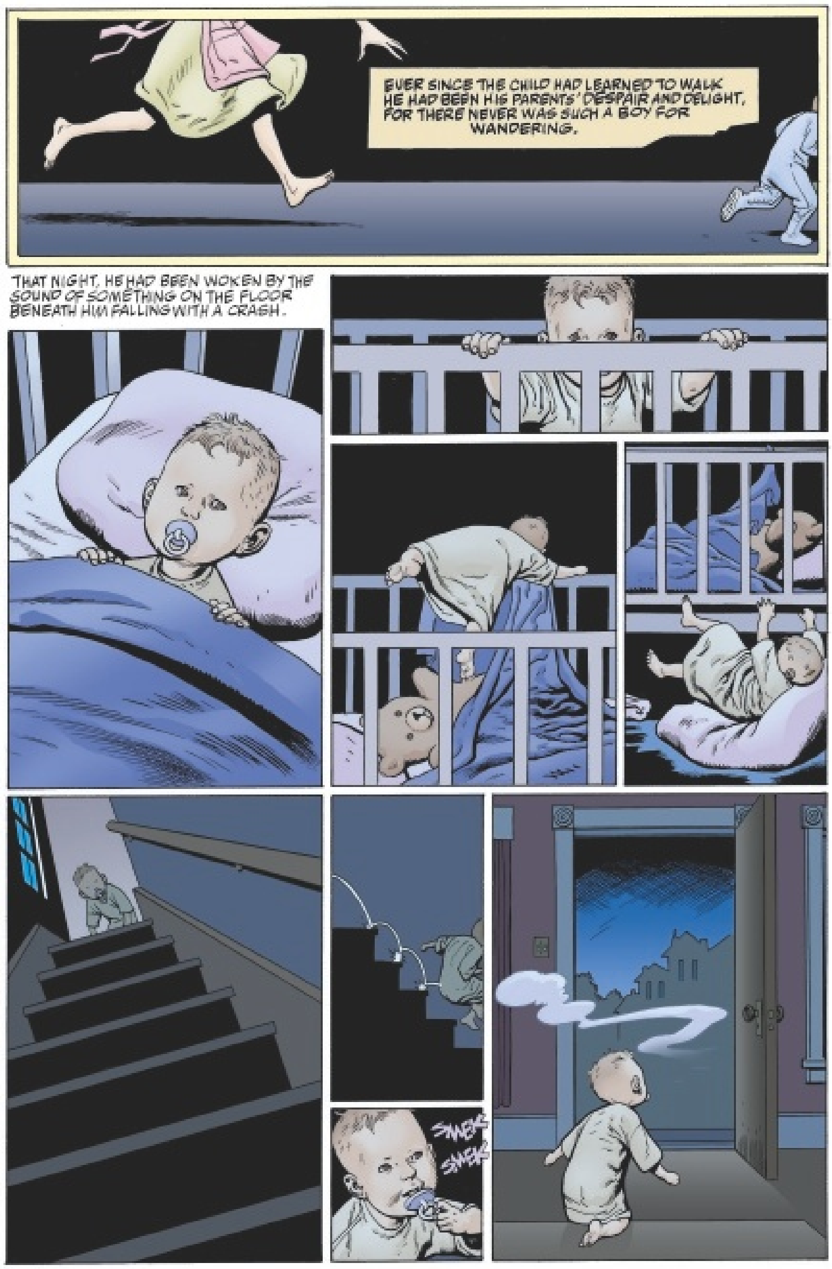
EVER SINCE THE CHILD HAD LEARNED TO WALK HE HAD BEEN HIS PARENTS' DESPAIR AND DELIGHT, FOR THERE NEVER WAS SUCH A BOY FOR WANDERING.
THAT NIGHT, HE HAD BEEN WOKEN BY THE SOUND OF SOMETHING ON THE FLOOR BENEATH HIM FALLING WITH A CRASH.
SMEK
SMEK

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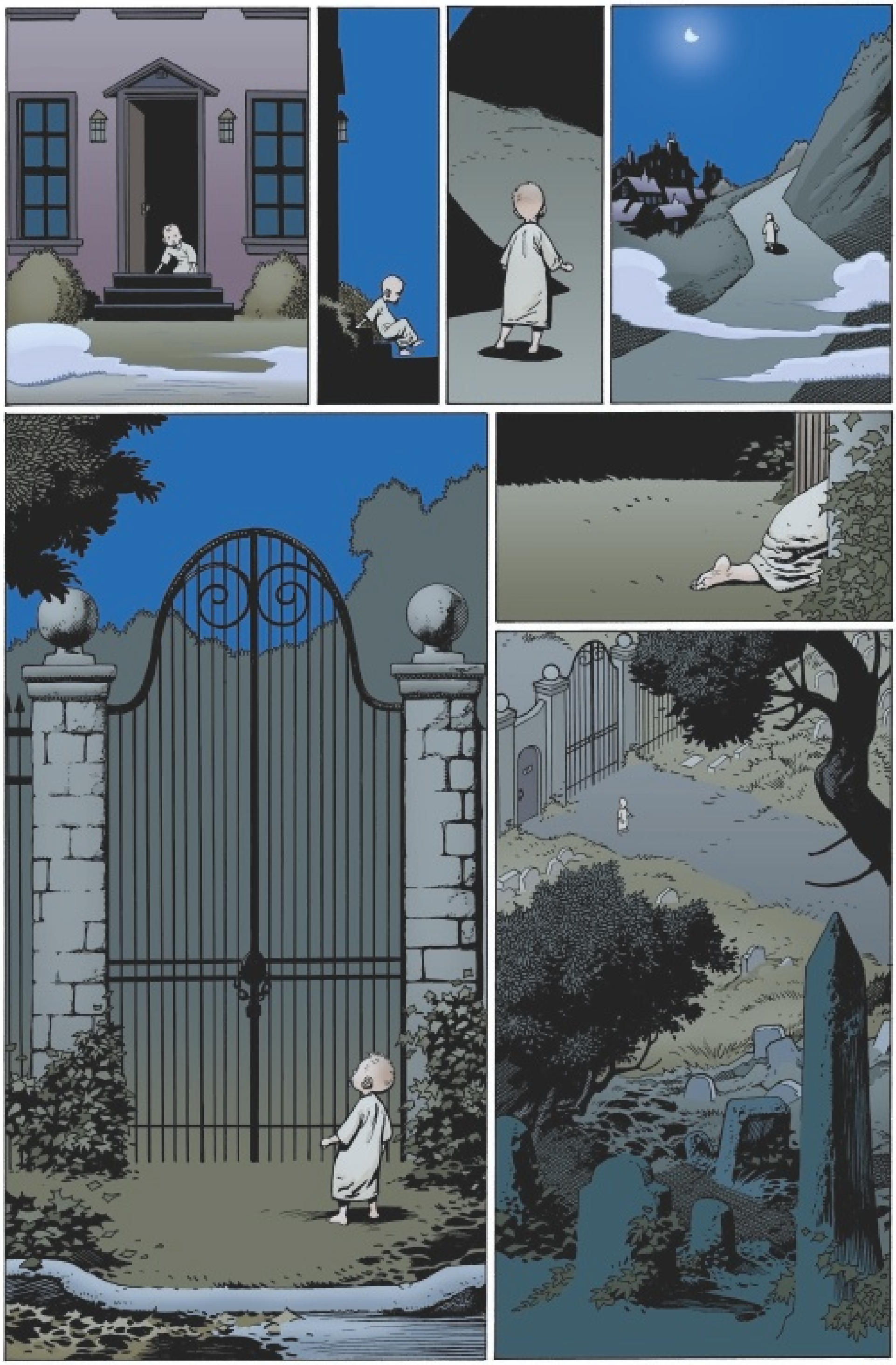

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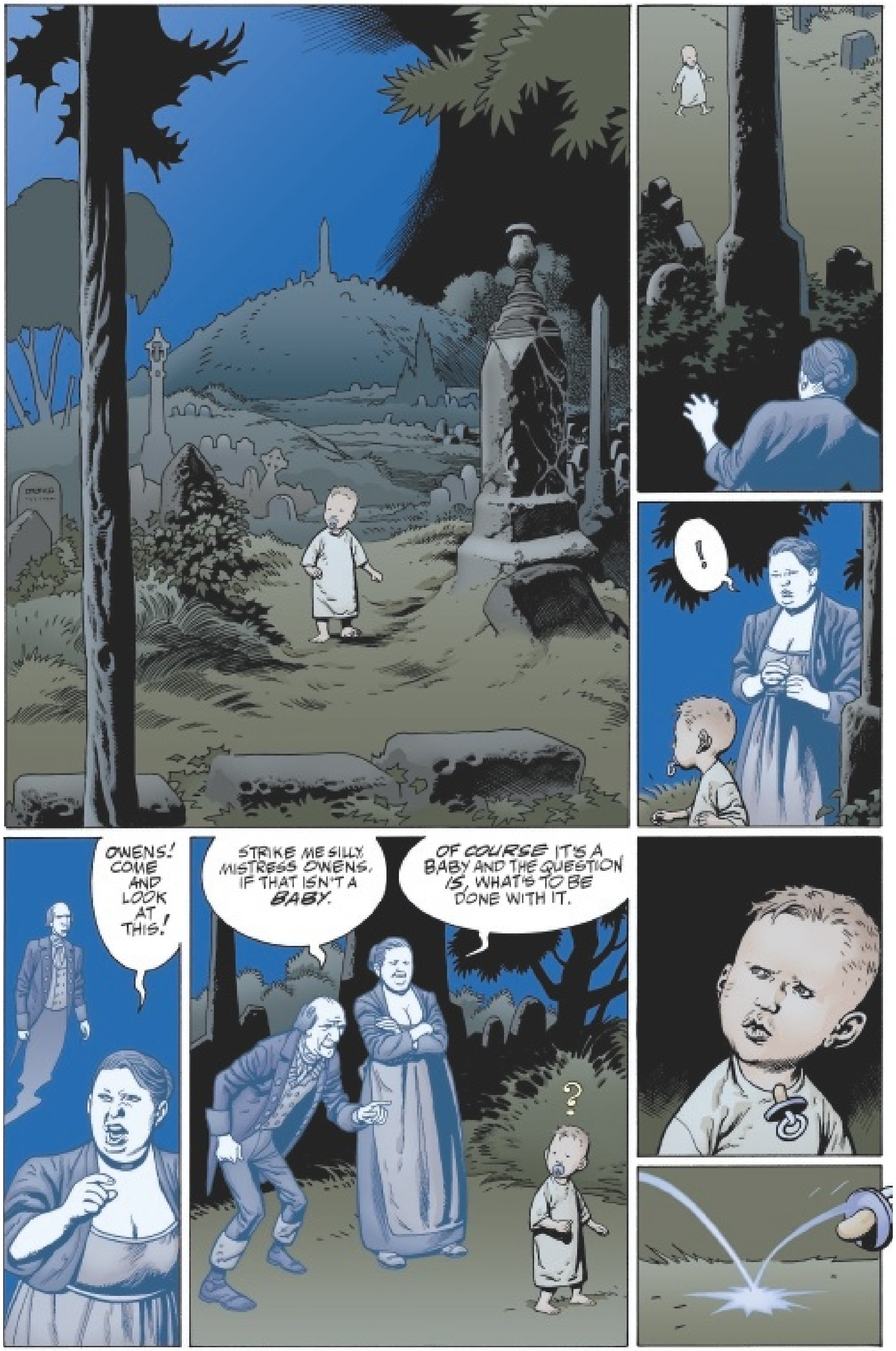
!
OWENS! COME AND LOOK AT THIS!
STRIKE ME SILLY, MISTRESS OWENS, IF THAT ISN'T A BABY.
OF COURSE IT'S A BABY AND THE QUESTION IS, WHAT'S TO BE DONE WITH IT.
?

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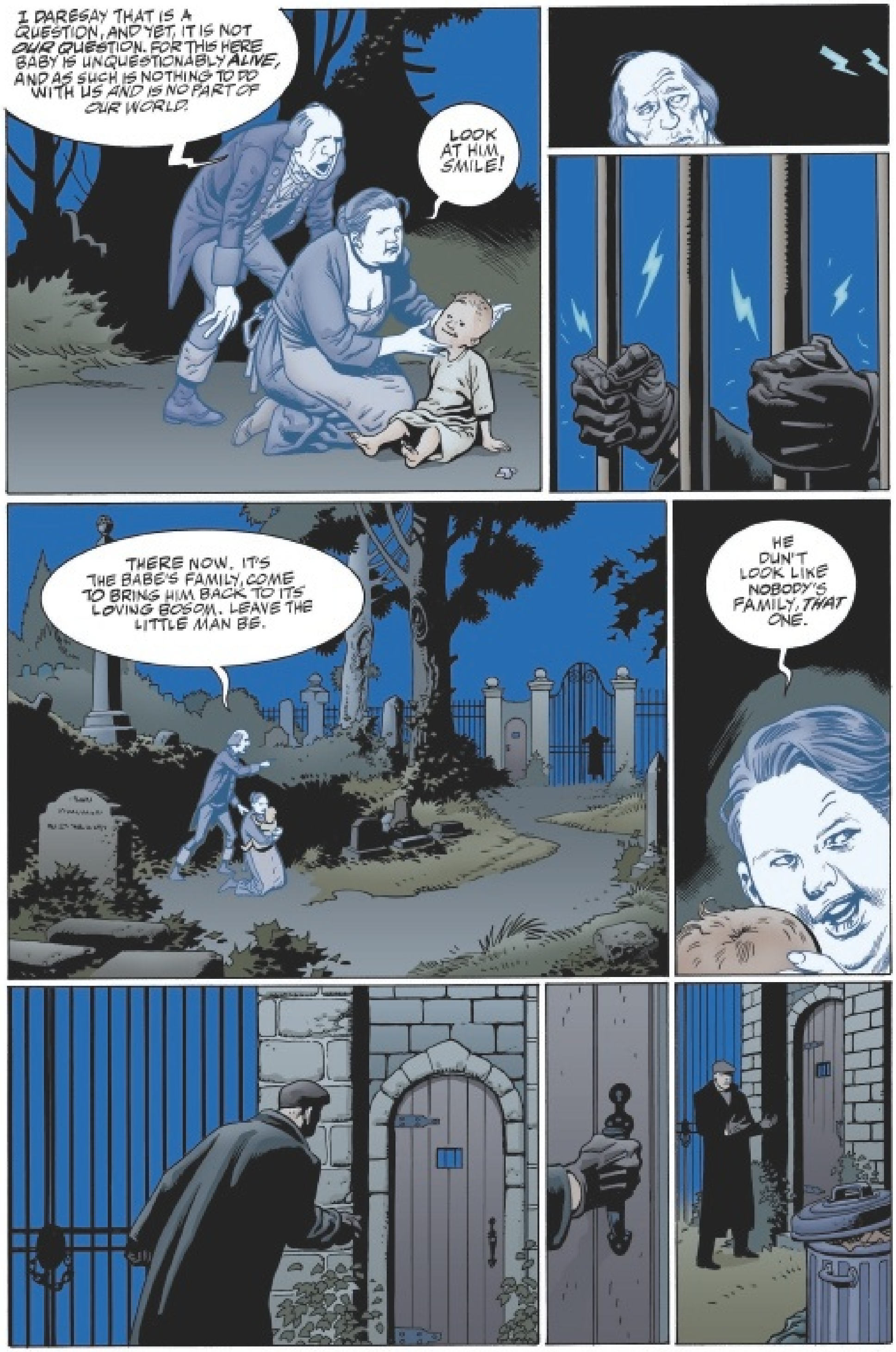
I DARESAY THAT IS A QUESTION, AND YET, IT IS NOT *OUR* QUESTION. FOR THIS HERE BABY IS UNQUESTIONABLY *ALIVE*, AND AS SUCH IS NOTHING TO DO WITH US *AND* IS NO PART OF *OUR* WORLD.
LOOK AT HIM SMILE!
THERE NOW. IT'S THE BABE'S FAMILY, COME TO BRING HIM BACK TO ITS LOVING BOSOM. LEAVE THE LITTLE MAN BE.
HE DUN'T LOOK LIKE NOBODY'S FAMILY, *THAT* ONE.

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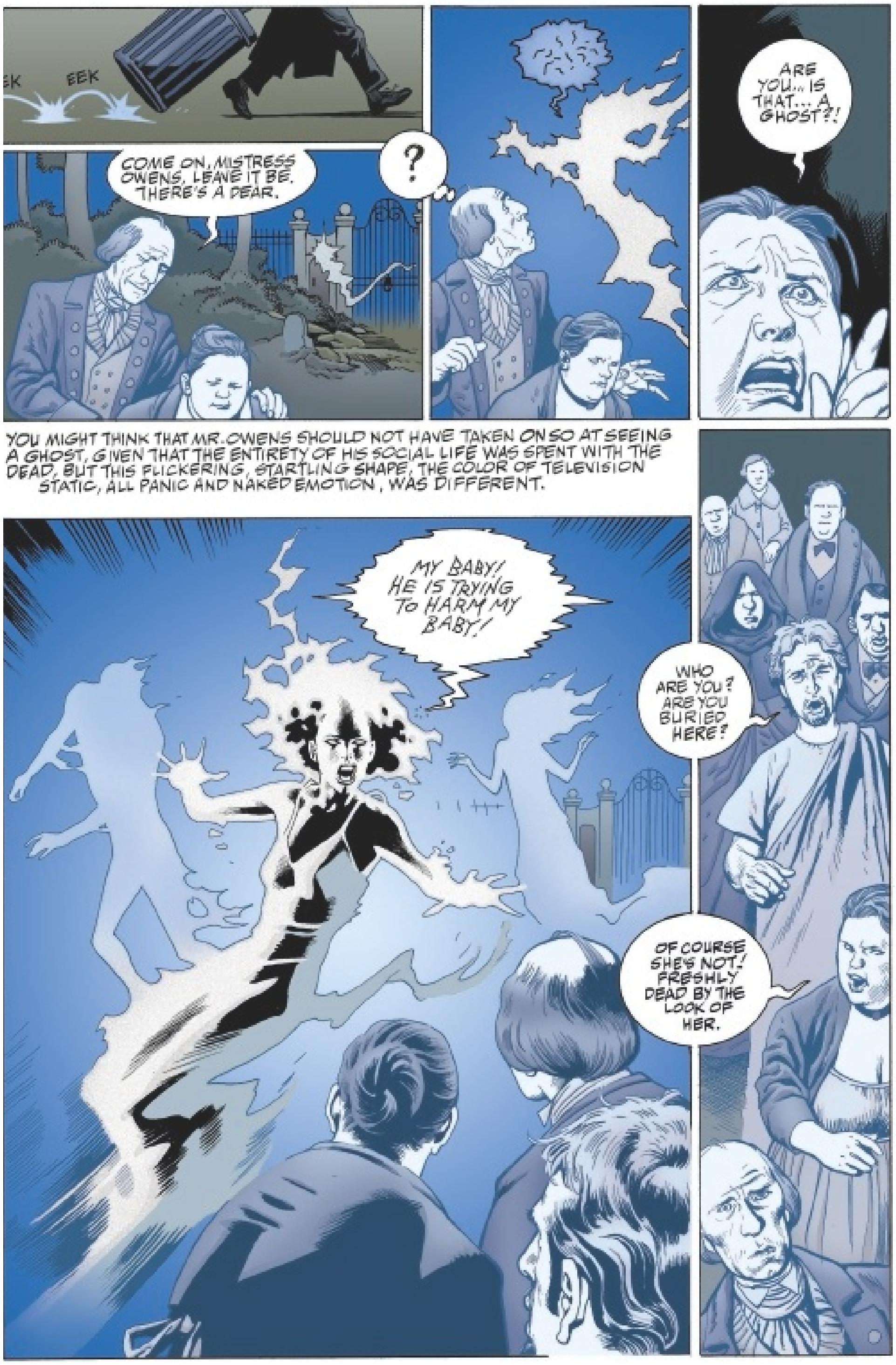
EEK EEK
COME ON, MISTRESS OWENS, LEAVE IT BE. THERE'S A DEAR.
?
ARE YOU... IS THAT... A GHOST?!
YOU MIGHT THINK THAT MR. OWENS SHOULD NOT HAVE TAKEN ON SO AT SEEING A GHOST, GIVEN THAT THE ENTIRETY OF HIS SOCIAL LIFE WAS SPENT WITH THE DEAD, BUT THIS FLICKERING, STARTLING SHAPE, THE COLOR OF TELEVISION STATIC, ALL PANIC AND NAKED EMOTION, WAS DIFFERENT.
MY BABY! HE IS TRYING TO HARM MY BABY!
WHO ARE YOU? ARE YOU BURIED HERE?
OF COURSE SHE'S NOT! FRESHLY DEAD BY THE LOOK OF HER.

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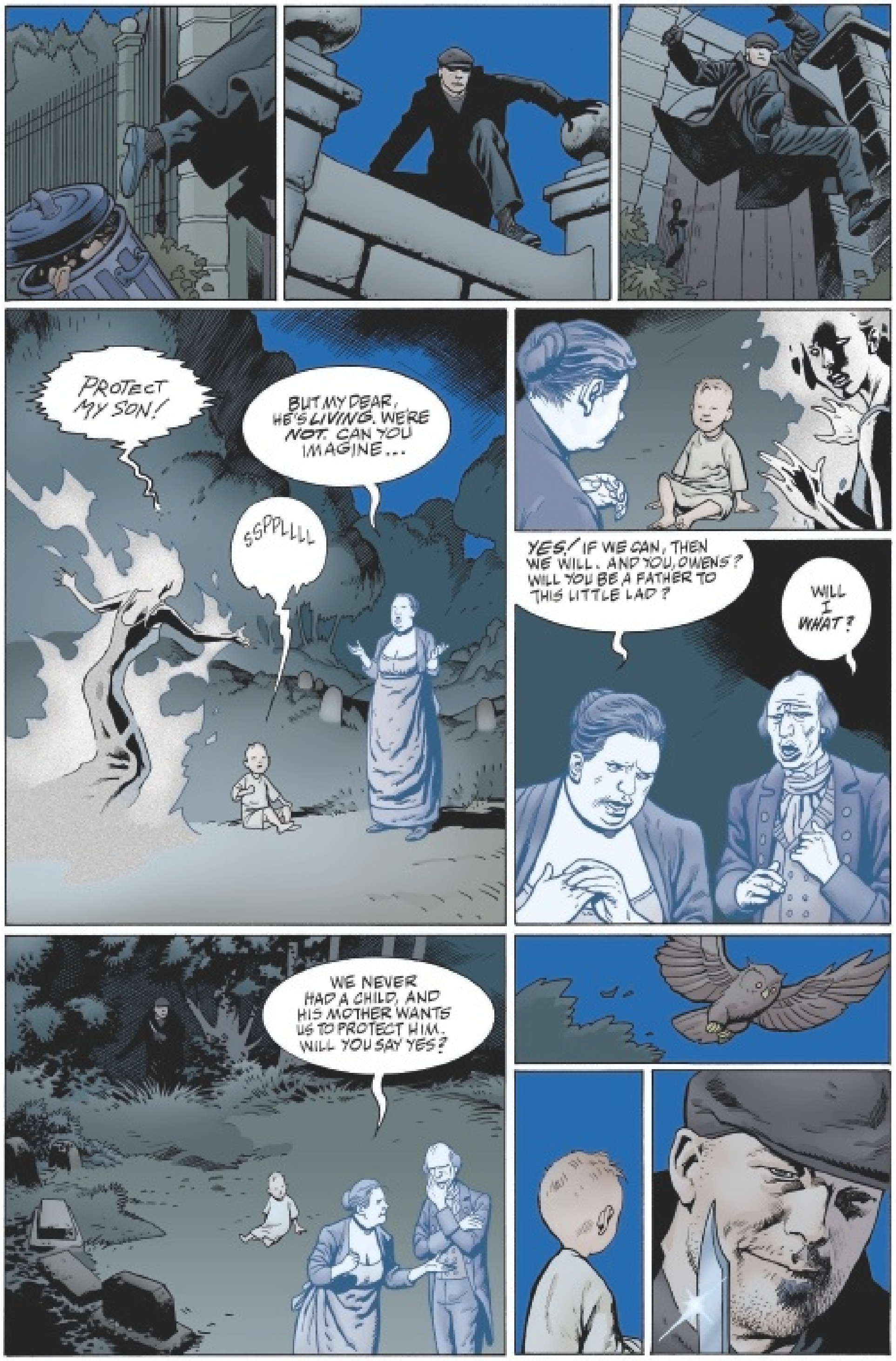
PROTECT MY SON!
BUT MY DEAR, HE'S LIVING. WE'RE NOT. CAN YOU IMAGINE...
SSPPLLLL
YES! IF WE CAN, THEN WE WILL. AND YOU, OWENS? WILL YOU BE A FATHER TO THIS LITTLE LAD?
WILL I WHAT?
WE NEVER HAD A CHILD, AND HIS MOTHER WANTS US TO PROTECT HIM. WILL YOU SAY YES?

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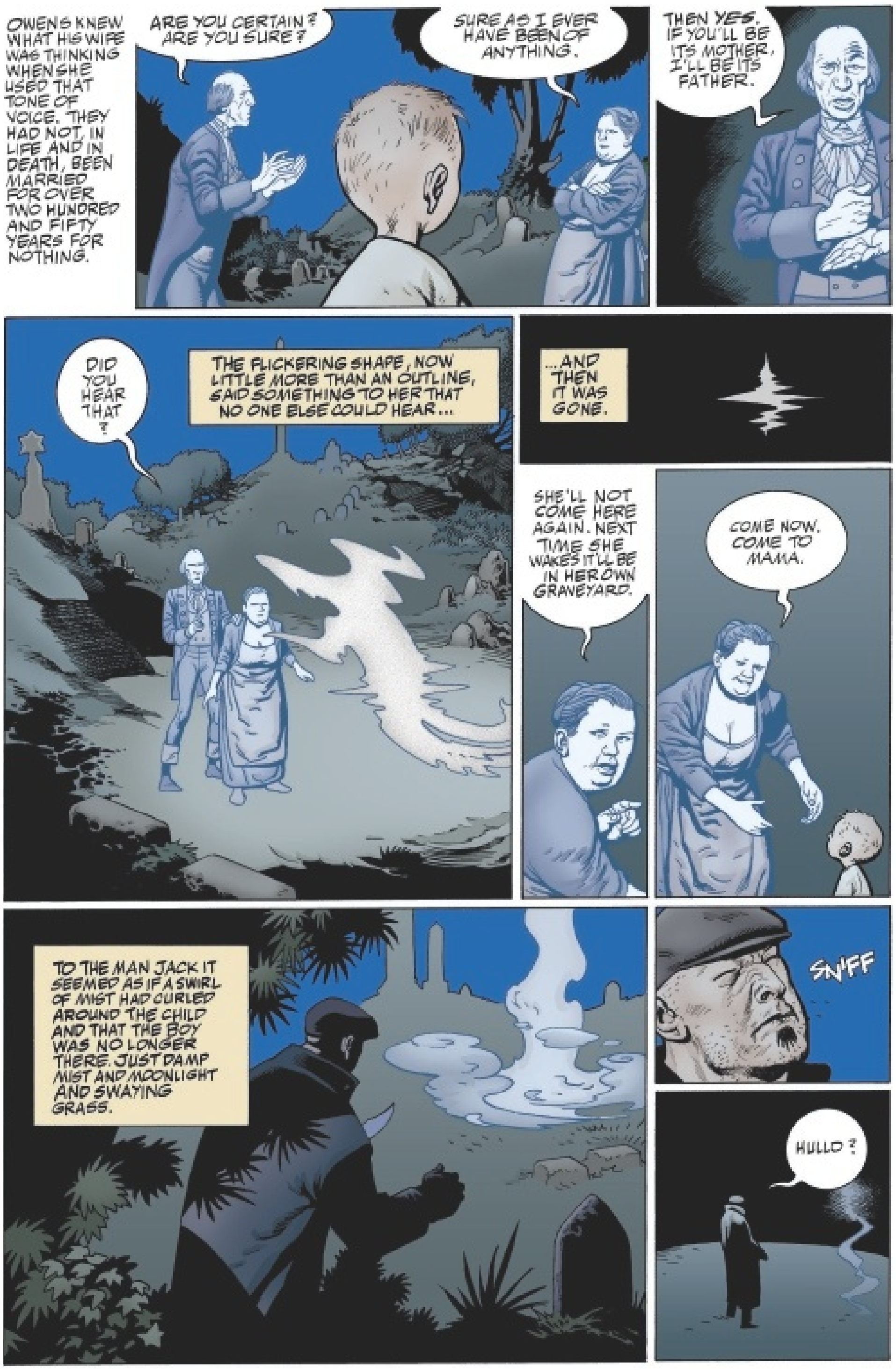
OWENS KNEW WHAT HIS WIFE WAS THINKING WHEN SHE USED THAT TONE OF VOICE. THEY HAD NOT, IN LIFE AND IN DEATH, BEEN MARRIED FOR OVER TWO HUNDRED AND FIFTY YEARS FOR NOTHING.
ARE YOU CERTAIN? ARE YOU SURE?
SURE AS I EVER HAVE BEEN OF ANYTHING.
THEN YES. IF YOU'LL BE ITS MOTHER, I'LL BE ITS FATHER.
DID YOU HEAR THAT?
THE FLICKERING SHAPE, NOW LITTLE MORE THAN AN OUTLINE, SAID SOMETHING TO HER THAT NO ONE ELSE COULD HEAR...
...AND THEN IT WAS GONE.
SHE'LL NOT COME HERE AGAIN. NEXT TIME SHE WAKES IT'LL BE IN HER OWN GRAVEYARD.
COME NOW. COME TO MAMA.
TO THE MAN JACK IT SEEMED AS IF A SWIRL OF MIST HAD CURLED AROUND THE CHILD AND THAT THE BOY WAS NO LONGER THERE. JUST DAMP MIST AND MOONLIGHT AND SWAYING GRASS.
SNIFF
HULLO?

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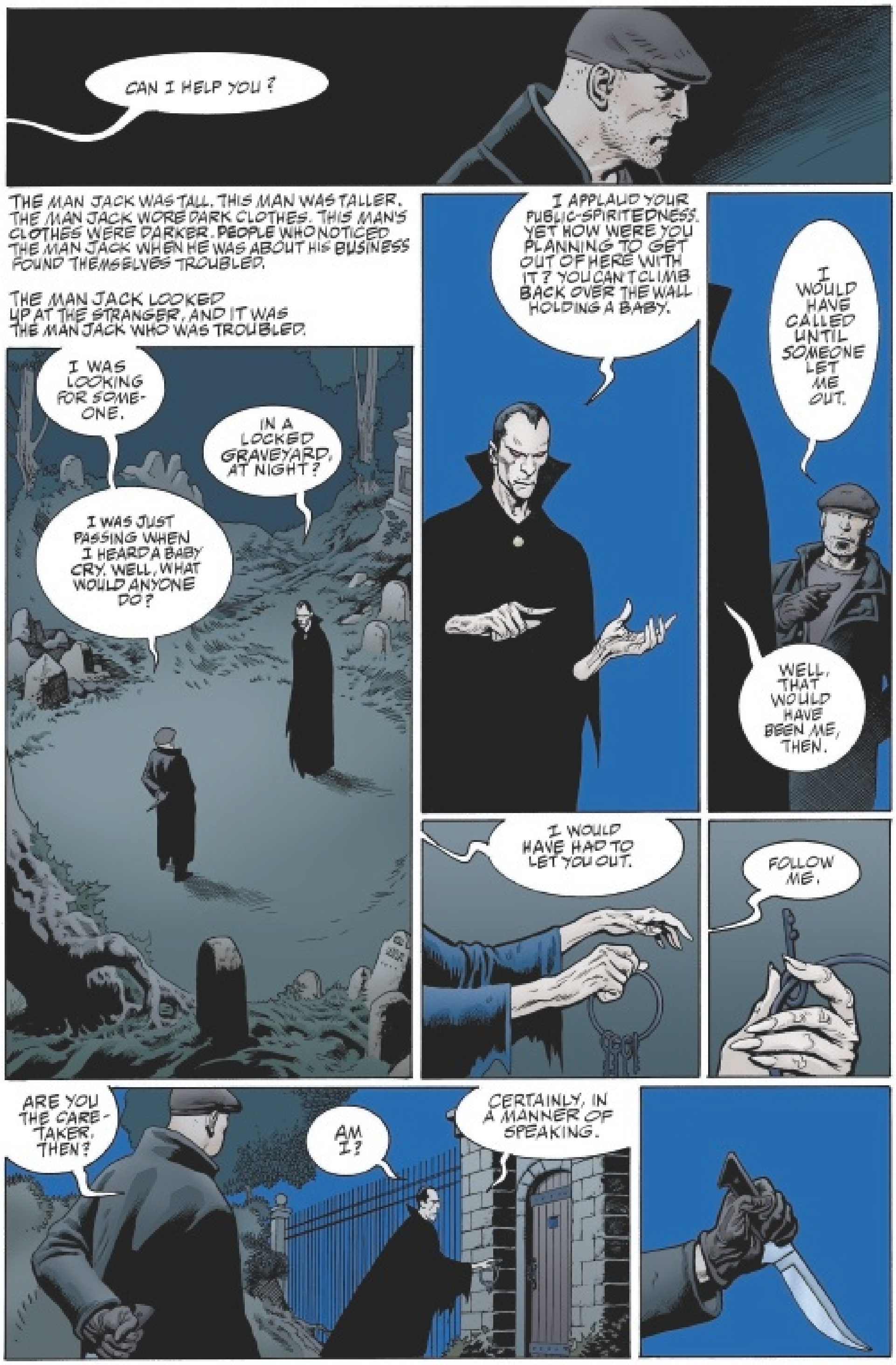
CAN I HELP YOU?
THE MAN JACK WAS TALL. THIS MAN WAS TALLER. THE MAN JACK WORE DARK CLOTHES. THIS MAN'S CLOTHES WERE DARKER. PEOPLE WHO NOTICED THE MAN JACK WHEN HE WAS ABOUT HIS BUSINESS FOUND THEMSELVES TROUBLED.
THE MAN JACK LOOKED UP AT THE STRANGER, AND IT WAS THE MAN JACK WHO WAS TROUBLED.
I WAS LOOKING FOR SOMEONE.
IN A LOCKED GRAVEYARD, AT NIGHT?
I WAS JUST PASSING WHEN I HEARD A BABY CRY. WELL, WHAT WOULD ANYONE DO?
I APPLAUD YOUR PUBLIC-SPIRITEDNESS. YET HOW WERE YOU PLANNING TO GET OUT OF HERE WITH IT? YOU CAN'T CLIMB BACK OVER THE WALL HOLDING A BABY.
I WOULD HAVE CALLED UNTIL SOMEONE LET ME OUT.
WELL, THAT WOULD HAVE BEEN ME, THEN.
I WOULD HAVE HAD TO LET YOU OUT.
FOLLOW ME.
ARE YOU THE CARETAKER, THEN?
AM I?
CERTAINLY, IN A MANNER OF SPEAKING.

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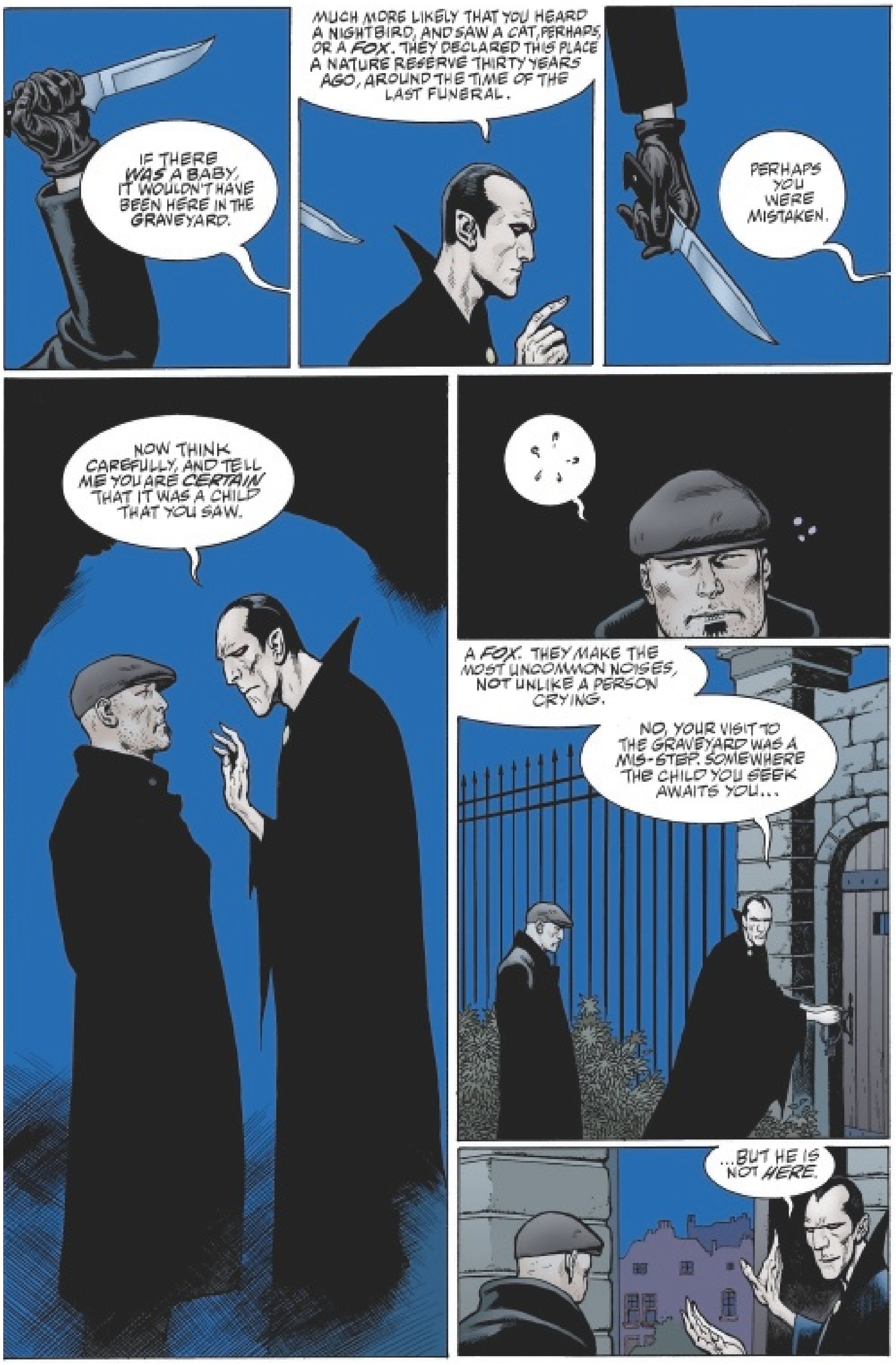
IF THERE WAS A BABY, IT WOULDN'T HAVE BEEN HERE IN THE GRAVEYARD.
MUCH MORE LIKELY THAT YOU HEARD A NIGHTBIRD, AND SAW A CAT, PERHAPS, OR A FOX. THEY DECLARED THIS PLACE A NATURE RESERVE THIRTY YEARS AGO, AROUND THE TIME OF THE LAST FUNERAL.
PERHAPS YOU WERE MISTAKEN.
NOW THINK CAREFULLY, AND TELL ME YOU ARE CERTAIN THAT IT WAS A CHILD THAT YOU SAW.
A FOX. THEY MAKE THE MOST UNCOMMON NOISES, NOT UNLIKE A PERSON CRYING.
NO, YOUR VISIT TO THE GRAVEYARD WAS A MIS-STEP. SOMEWHERE THE CHILD YOU SEEK AWAITS YOU...
...BUT HE IS NOT HERE.

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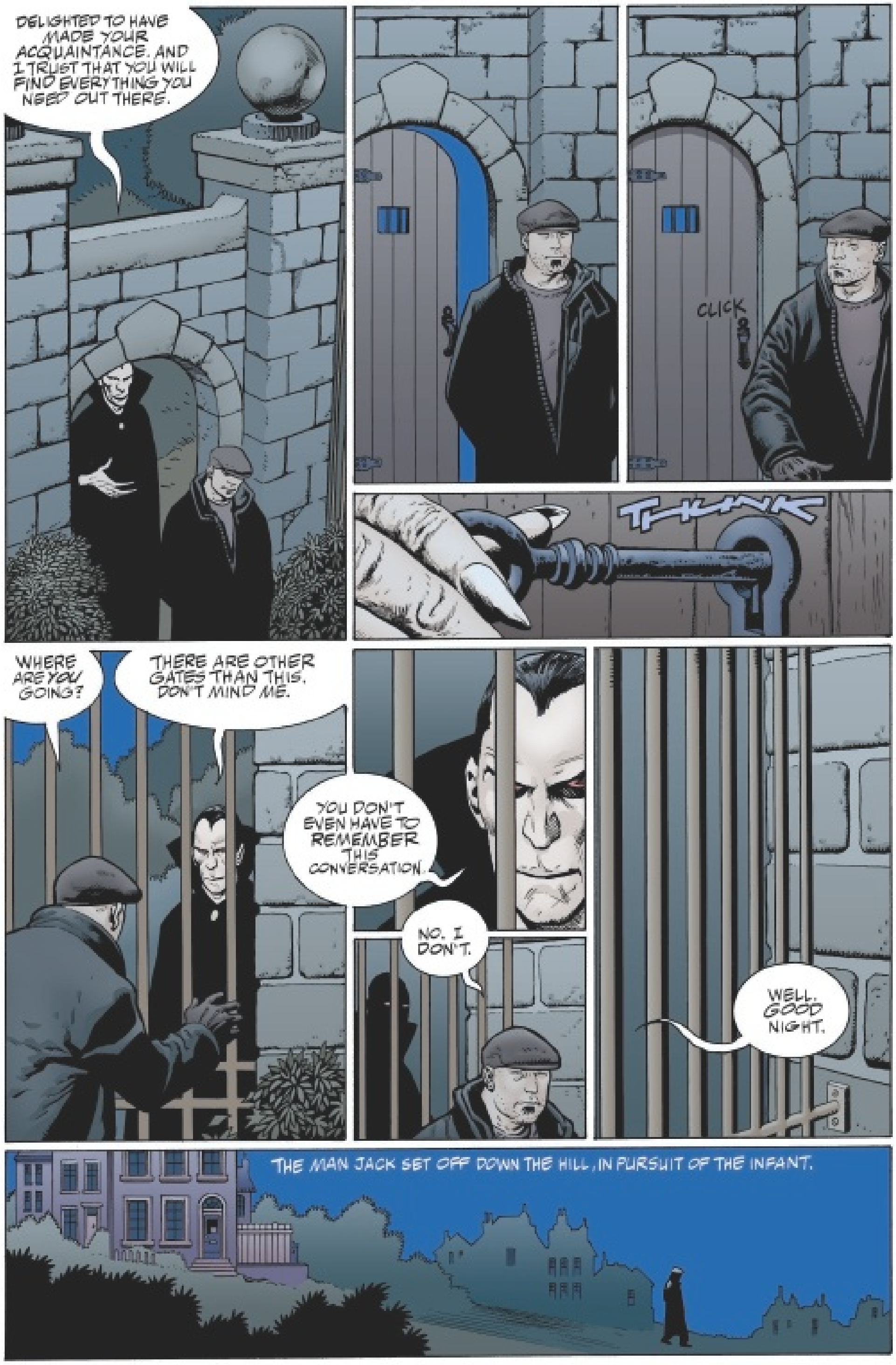
DELIGHTED TO HAVE MADE YOUR ACQUAINTANCE. AND I TRUST THAT YOU WILL FIND EVERYTHING YOU NEED OUT THERE.
CLICK
THUNK
WHERE ARE YOU GOING?
THERE ARE OTHER GATES THAN THIS. DON'T MIND ME.
YOU DON'T EVEN HAVE TO REMEMBER THIS CONVERSATION.
NO. I DON'T.
WELL. GOOD NIGHT.
THE MAN JACK SET OFF DOWN THE HILL, IN PURSUIT OF THE INFANT.

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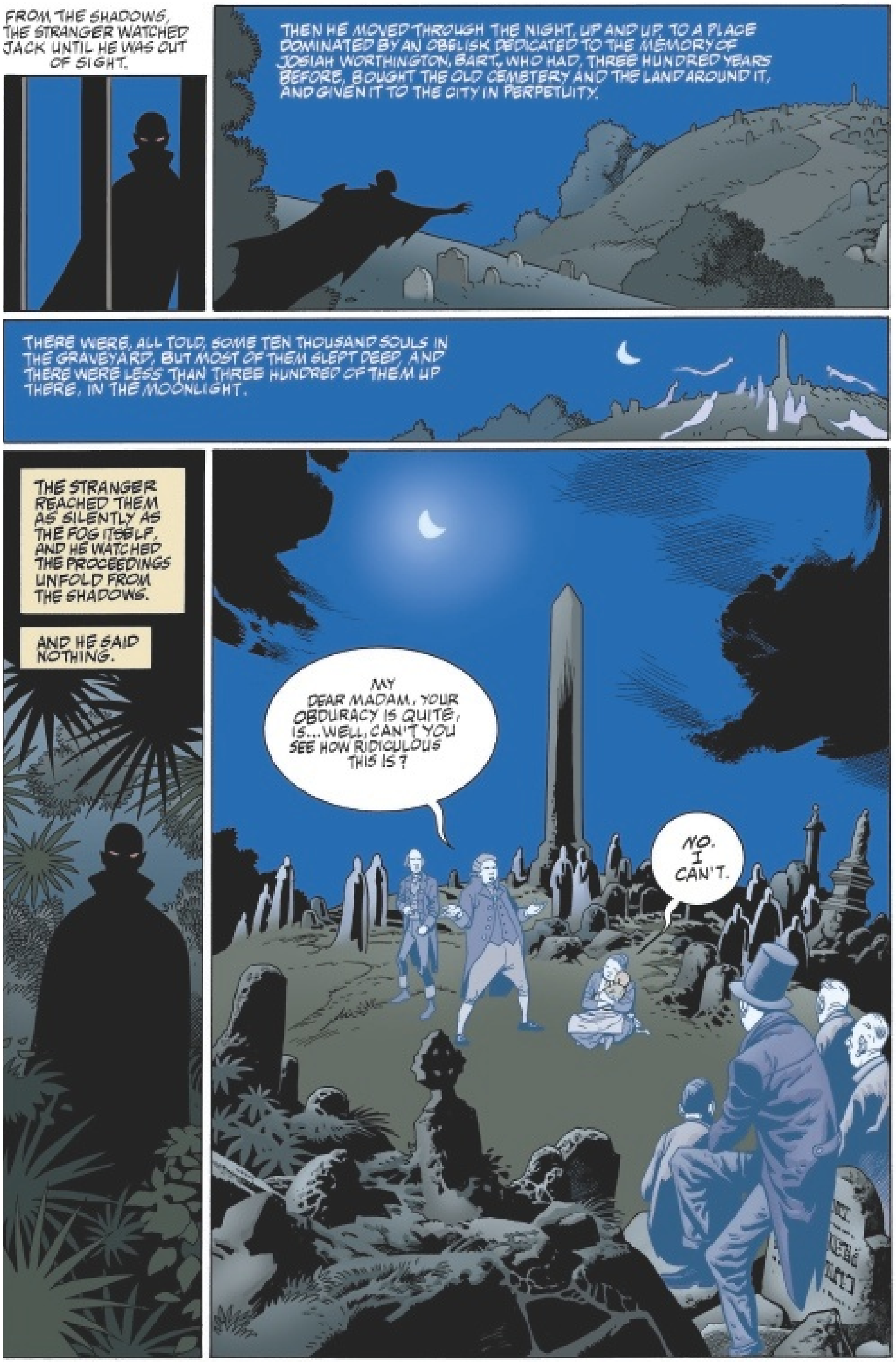
FROM THE SHADOWS, THE STRANGER WATCHED JACK UNTIL HE WAS OUT OF SIGHT.
THEN HE MOVED THROUGH THE NIGHT, UP AND UP, TO A PLACE DOMINATED BY AN OBELISK DEDICATED TO THE MEMORY OF JOSIAH WORTHINGTON, BART., WHO HAD, THREE HUNDRED YEARS BEFORE, BOUGHT THE OLD CEMETERY AND THE LAND AROUND IT, AND GIVEN IT TO THE CITY IN PERPETUITY.
THERE WERE, ALL TOLD, SOME TEN THOUSAND SOULS IN THE GRAVEYARD, BUT MOST OF THEM SLEPT DEEP, AND THERE WERE LESS THAN THREE HUNDRED OF THEM UP THERE, IN THE MOONLIGHT.
THE STRANGER REACHED THEM AS SILENTLY AS THE FOG ITSELF, AND HE WATCHED THE PROCEEDINGS UNFOLD FROM THE SHADOWS.
AND HE SAID NOTHING.
MY DEAR MADAM, YOUR OBDURACY IS QUITE, IS... WELL, CAN'T YOU SEE HOW RIDICULOUS THIS IS?
NO. I CAN'T.

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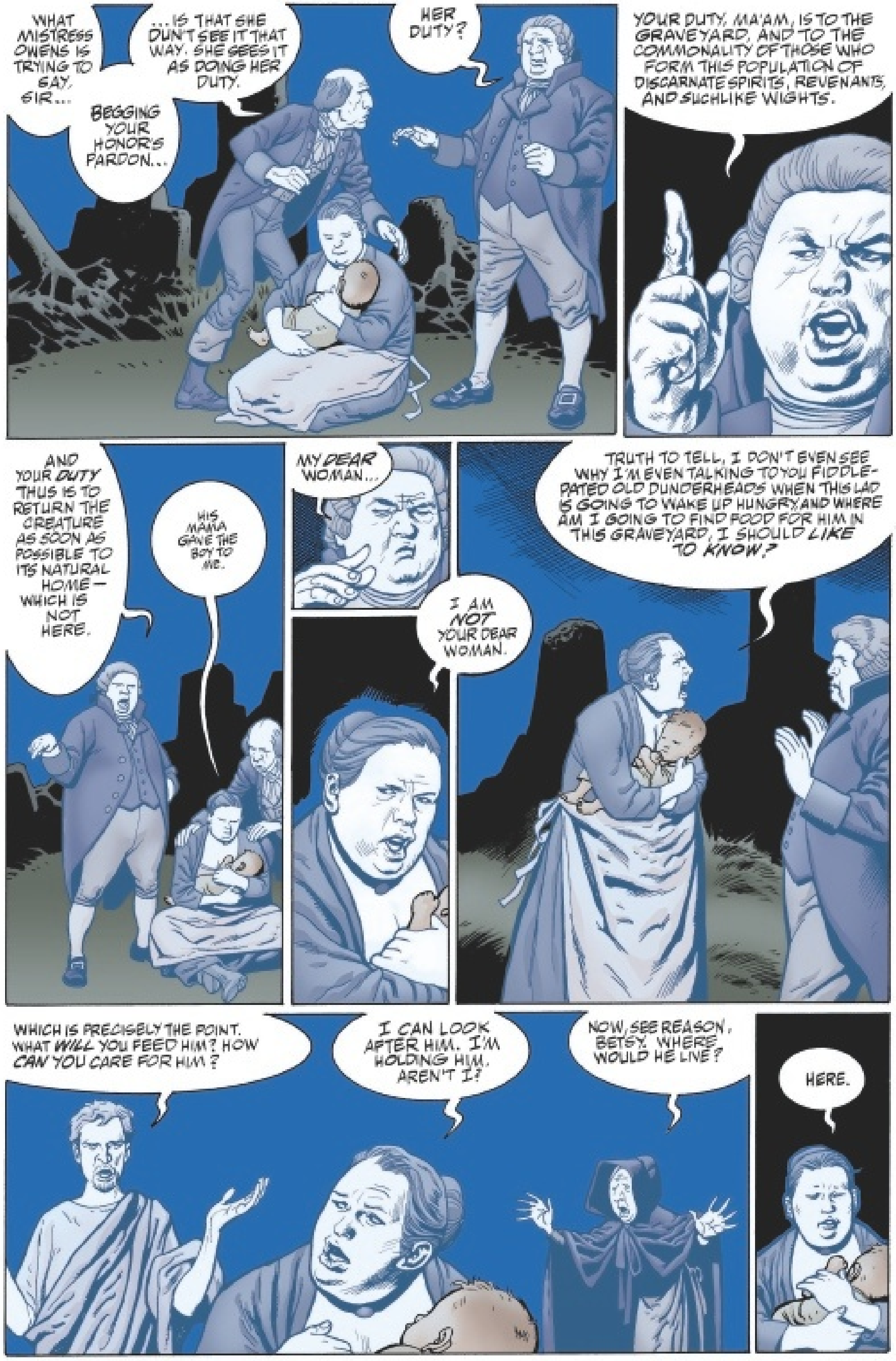
WHAT MISTRESS OWENS IS TRYING TO SAY, SIR...
...IS THAT SHE DON'T SEE IT THAT WAY. SHE SEES IT AS DOING HER DUTY.
BEGGING YOUR HONOR'S PARDON...
HER DUTY?
YOUR DUTY, MA'AM, IS TO THE GRAVEYARD, AND TO THE COMMONALITY OF THOSE WHO FORM THIS POPULATION OF DISCARNATE SPIRITS, REVENANTS, AND SUCHLIKE WIGHTS.
AND YOUR DUTY THUS IS TO RETURN THE CREATURE AS SOON AS POSSIBLE TO ITS NATURAL HOME—WHICH IS NOT HERE.
HIS MAMA GAVE THE BOY TO ME.
MY DEAR WOMAN...
I AM NOT YOUR DEAR WOMAN.
TRUTH TO TELL, I DON'T EVEN SEE WHY I'M EVEN TALKING TO YOU FIDDLE-PATED OLD DUNDERHEADS WHEN THIS LAD IS GOING TO WAKE UP HUNGRY, AND WHERE AM I GOING TO FIND FOOD FOR HIM IN THIS GRAVEYARD, I SHOULD LIKE TO KNOW?
WHICH IS PRECISELY THE POINT. WHAT WILL YOU FEED HIM? HOW CAN YOU CARE FOR HIM?
I CAN LOOK AFTER HIM. I'M HOLDING HIM, AREN'T I?
NOW, SEE REASON, BETSY. WHERE WOULD HE LIVE?
HERE.

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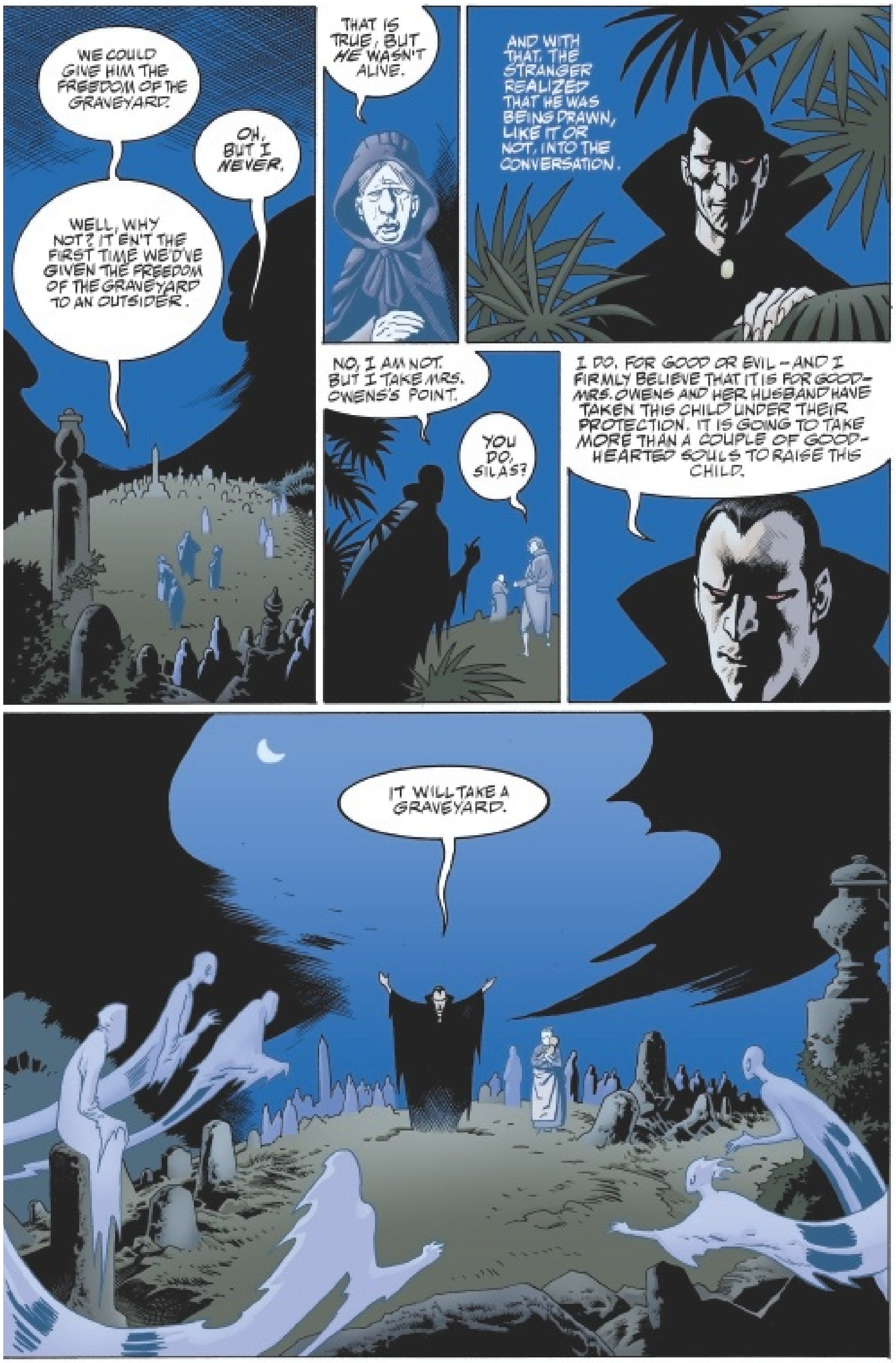
WE COULD GIVE HIM THE FREEDOM OF THE GRAVEYARD.
OH, BUT I NEVER.
WELL, WHY NOT? IT EN'T THE FIRST TIME WE'VE GIVEN THE FREEDOM OF THE GRAVEYARD TO AN OUTSIDER.
THAT IS TRUE, BUT HE WASN'T ALIVE.
AND WITH THAT, THE STRANGER REALIZED THAT HE WAS BEING DRAWN, LIKE IT OR NOT, INTO THE CONVERSATION.
NO, I AM NOT. BUT I TAKE MRS. OWENS'S POINT.
YOU DO, SILAS?
I DO. FOR GOOD OR EVIL – AND I FIRMLY BELIEVE THAT IT IS FOR GOOD – MRS. OWENS AND HER HUSBAND HAVE TAKEN THIS CHILD UNDER THEIR PROTECTION. IT IS GOING TO TAKE MORE THAN A COUPLE OF GOOD-HEARTED SOULS TO RAISE THIS CHILD.
IT WILL TAKE A GRAVEYARD.

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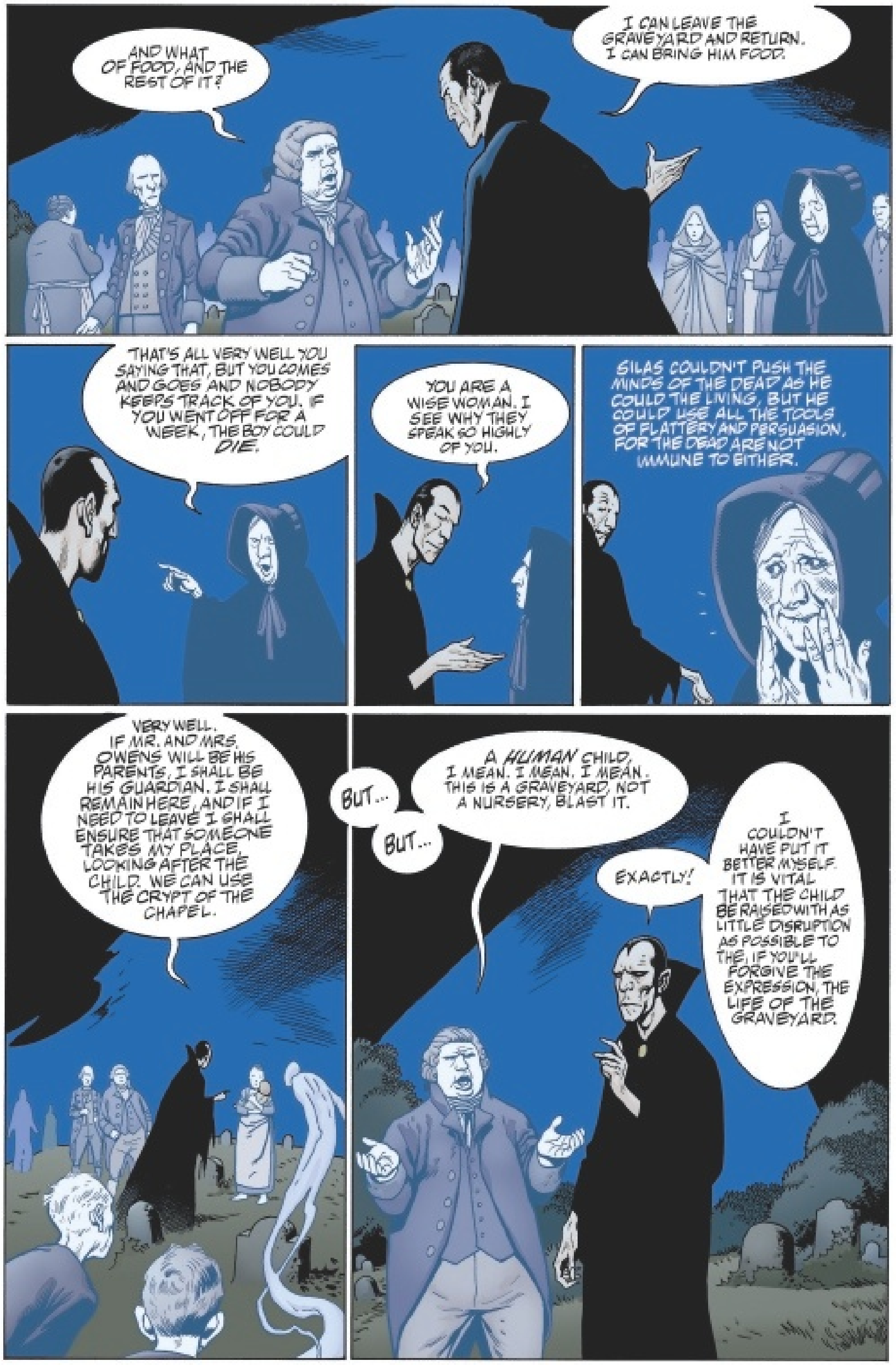
AND WHAT OF FOOD, AND THE REST OF IT?
I CAN LEAVE THE GRAVEYARD AND RETURN. I CAN BRING HIM FOOD.
THAT'S ALL VERY WELL YOU SAYING THAT, BUT YOU COMES AND GOES AND NOBODY KEEPS TRACK OF YOU. IF YOU WENT OFF FOR A WEEK, THE BOY COULD *DIE*.
YOU ARE A WISE WOMAN. I SEE WHY THEY SPEAK SO HIGHLY OF YOU.
SILAS COULDN'T PUSH THE MINDS OF THE DEAD AS HE COULD THE LIVING, BUT HE COULD USE ALL THE TOOLS OF FLATTERY AND PERSUASION, FOR THE DEAD ARE NOT IMMUNE TO EITHER.
VERY WELL. IF MR. AND MRS. OWENS WILL BE HIS PARENTS, I SHALL BE HIS GUARDIAN. I SHALL REMAIN HERE, AND IF I NEED TO LEAVE I SHALL ENSURE THAT SOMEONE TAKES MY PLACE, LOOKING AFTER THE CHILD. WE CAN USE THE CRYPT OF THE CHAPEL.
BUT...
BUT...
A *HUMAN* CHILD, I MEAN. I MEAN. I MEAN. THIS IS A GRAVEYARD, NOT A NURSERY, BLAST IT.
EXACTLY!
I COULDN'T HAVE PUT IT BETTER MYSELF. IT IS VITAL THAT THE CHILD BE RAISED WITH AS LITTLE DISRUPTION AS POSSIBLE TO THE, IF YOU'LL FORGIVE THE EXPRESSION, THE LIFE OF THE GRAVEYARD.

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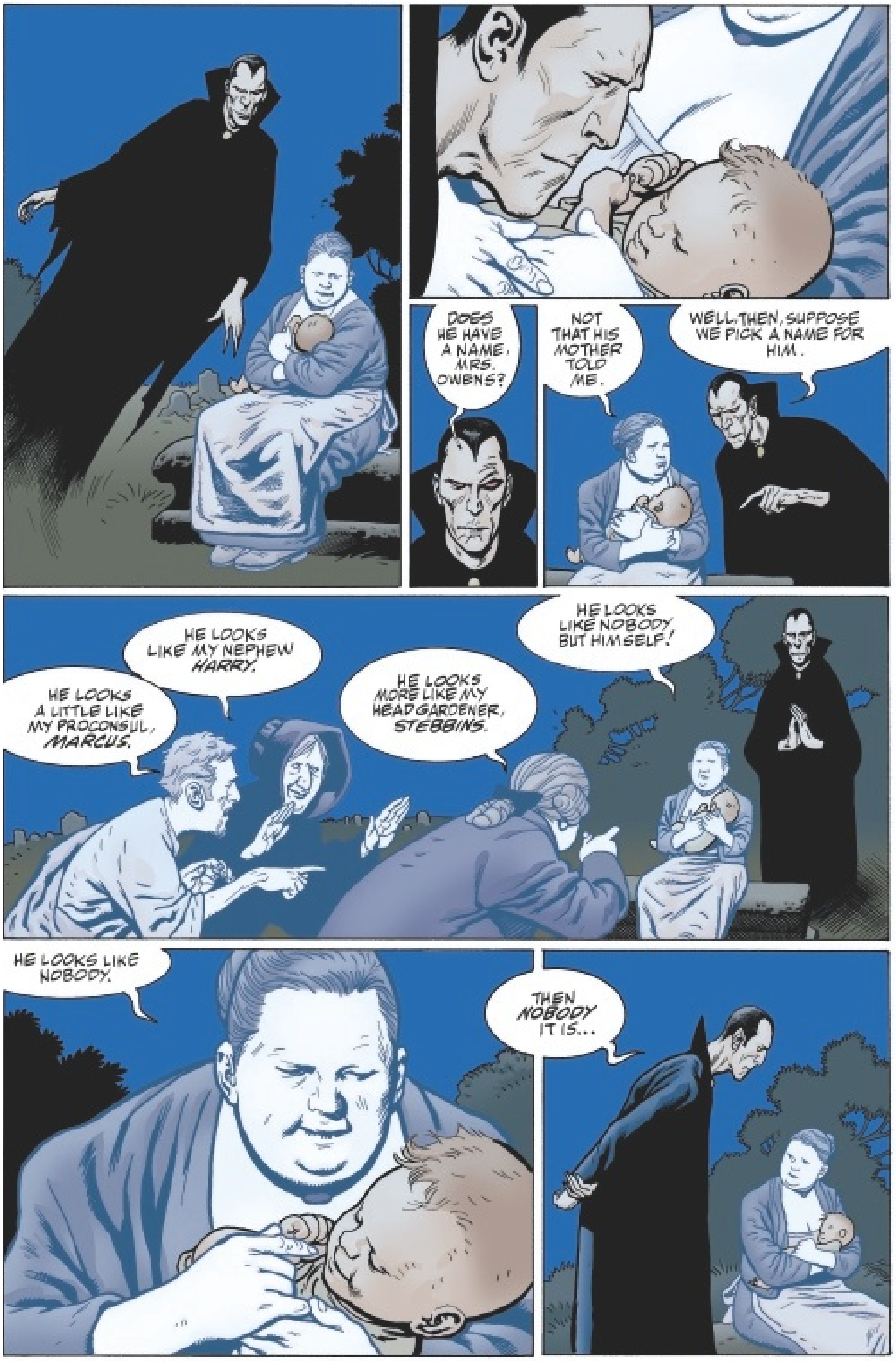
DOES HE HAVE A NAME, MRS. OWENS?
NOT THAT HIS MOTHER TOLD ME.
WELL, THEN, SUPPOSE WE PICK A NAME FOR HIM.
HE LOOKS A LITTLE LIKE MY PROCONSUL, MARCUS.
HE LOOKS LIKE MY NEPHEW HARRY.
HE LOOKS MORE LIKE MY HEADGARDENER, STEBBINS.
HE LOOKS LIKE NOBODY BUT HIMSELF!
HE LOOKS LIKE NOBODY.
THEN NOBODY IT IS...

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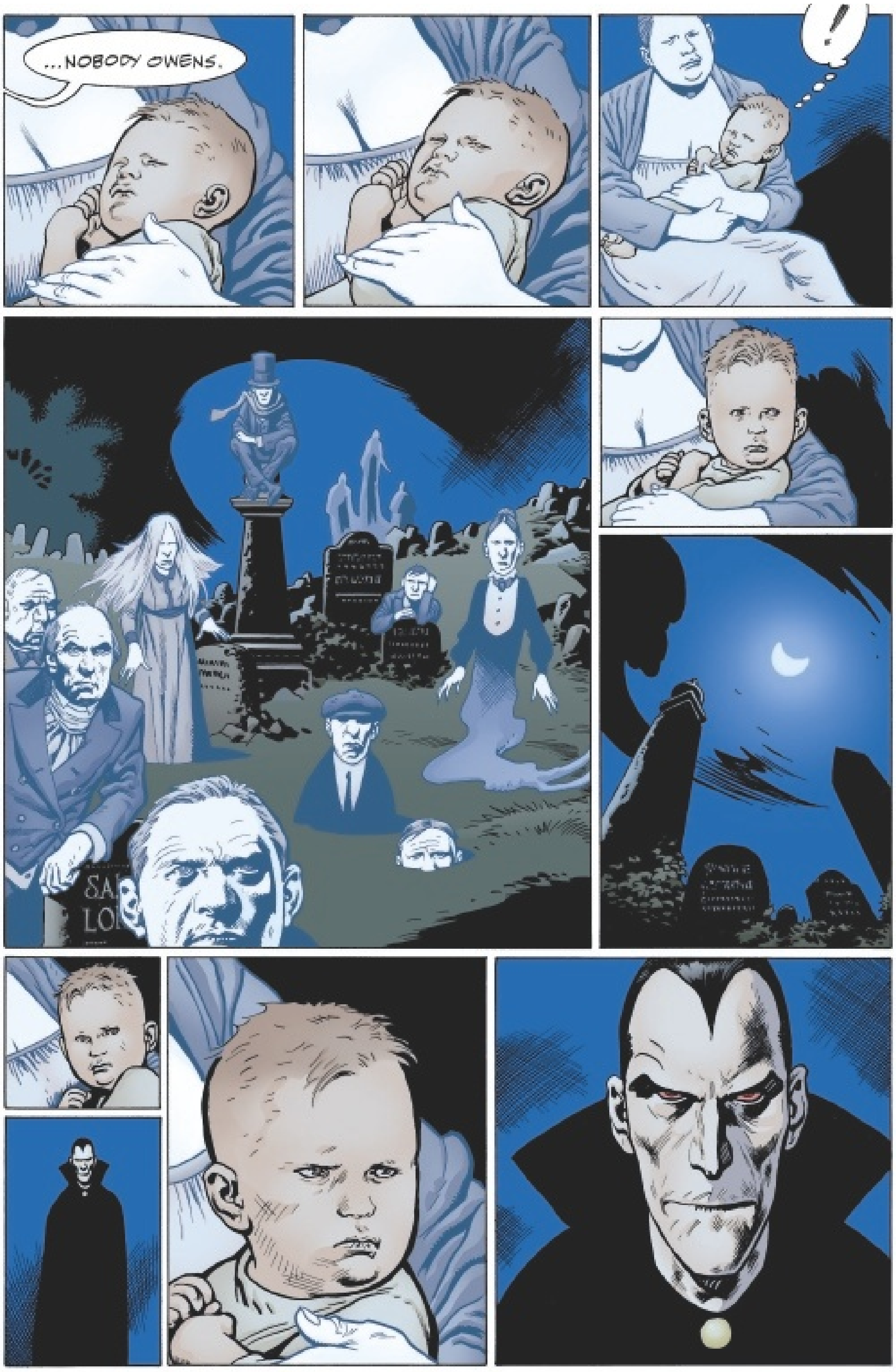

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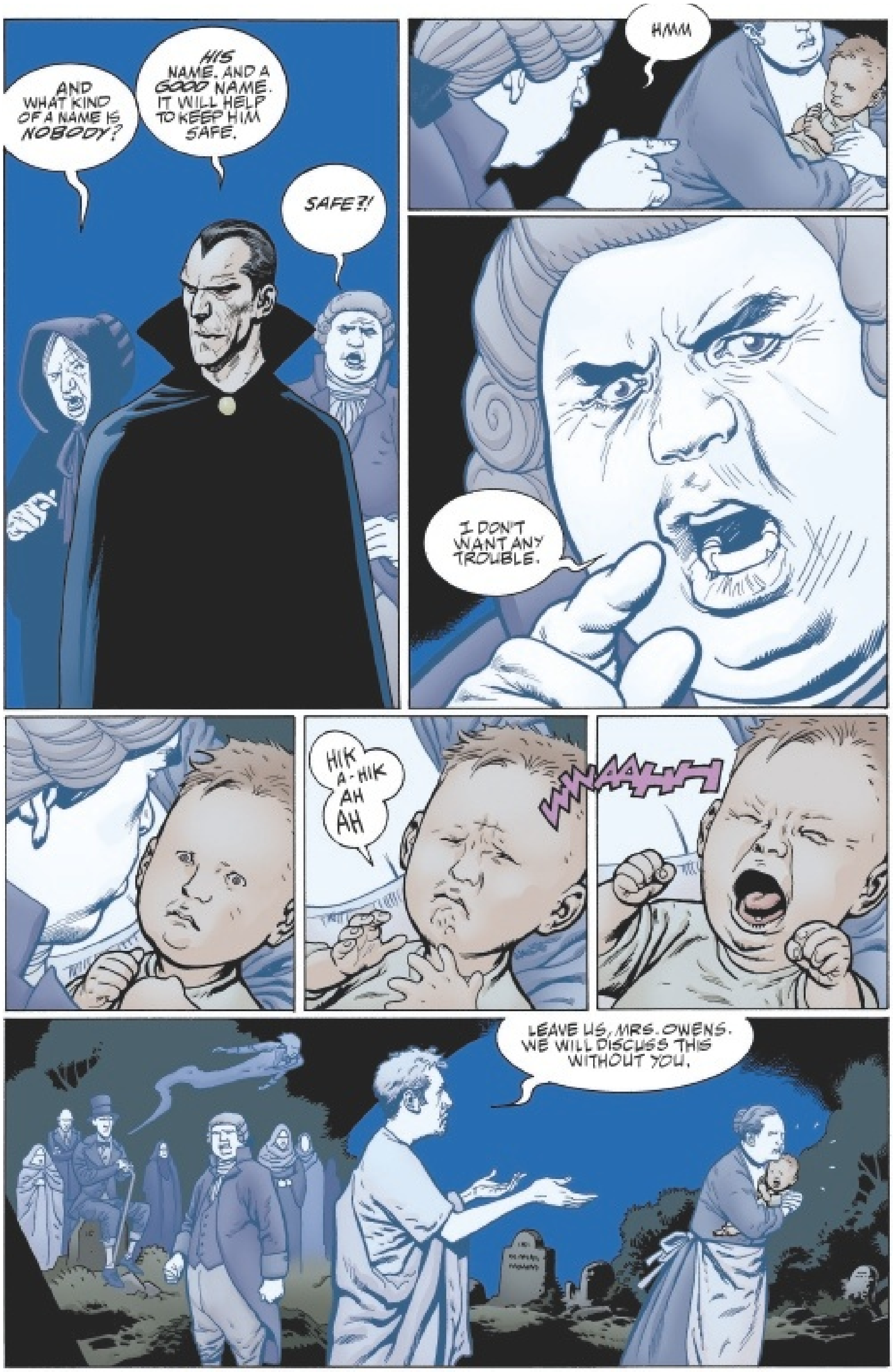
AND WHAT KIND OF A NAME IS *NOBODY*?
HIS NAME. AND A *GOOD* NAME. IT WILL HELP TO KEEP HIM SAFE.
SAFE?!
HMM
I DON'T WANT ANY TROUBLE.
HIK A-HIK AH AH
WWAAHH
LEAVE US, MRS. OWENS. WE WILL DISCUSS THIS WITHOUT YOU.

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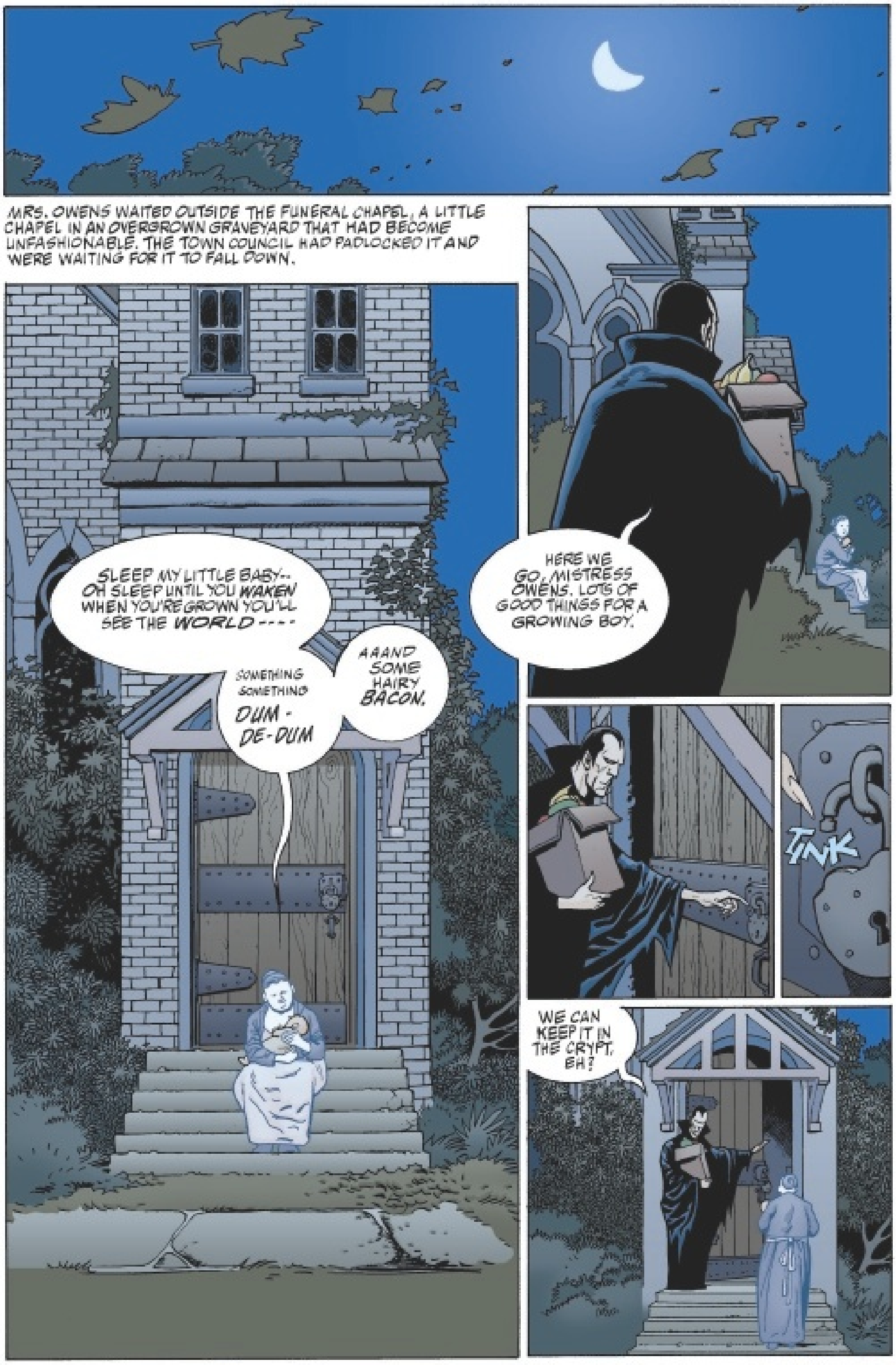
MRS. OWENS WAITED OUTSIDE THE FUNERAL CHAPEL, A LITTLE CHAPEL IN AN OVERGROWN GRAVEYARD THAT HAD BECOME UNFASHIONABLE. THE TOWN COUNCIL HAD PADLOCKED IT AND WERE WAITING FOR IT TO FALL DOWN.
SLEEP MY LITTLE BABY-- OH SLEEP UNTIL YOU WAKEN WHEN YOU'RE GROWN YOU'LL SEE THE WORLD----
SOMETHING SOMETHING DUM - DE-DUM
AAAND SOME HAIRY BACON.
HERE WE GO, MISTRESS OWENS. LOTS OF GOOD THINGS FOR A GROWING BOY.
TINK
WE CAN KEEP IT IN THE CRYPT, EH?

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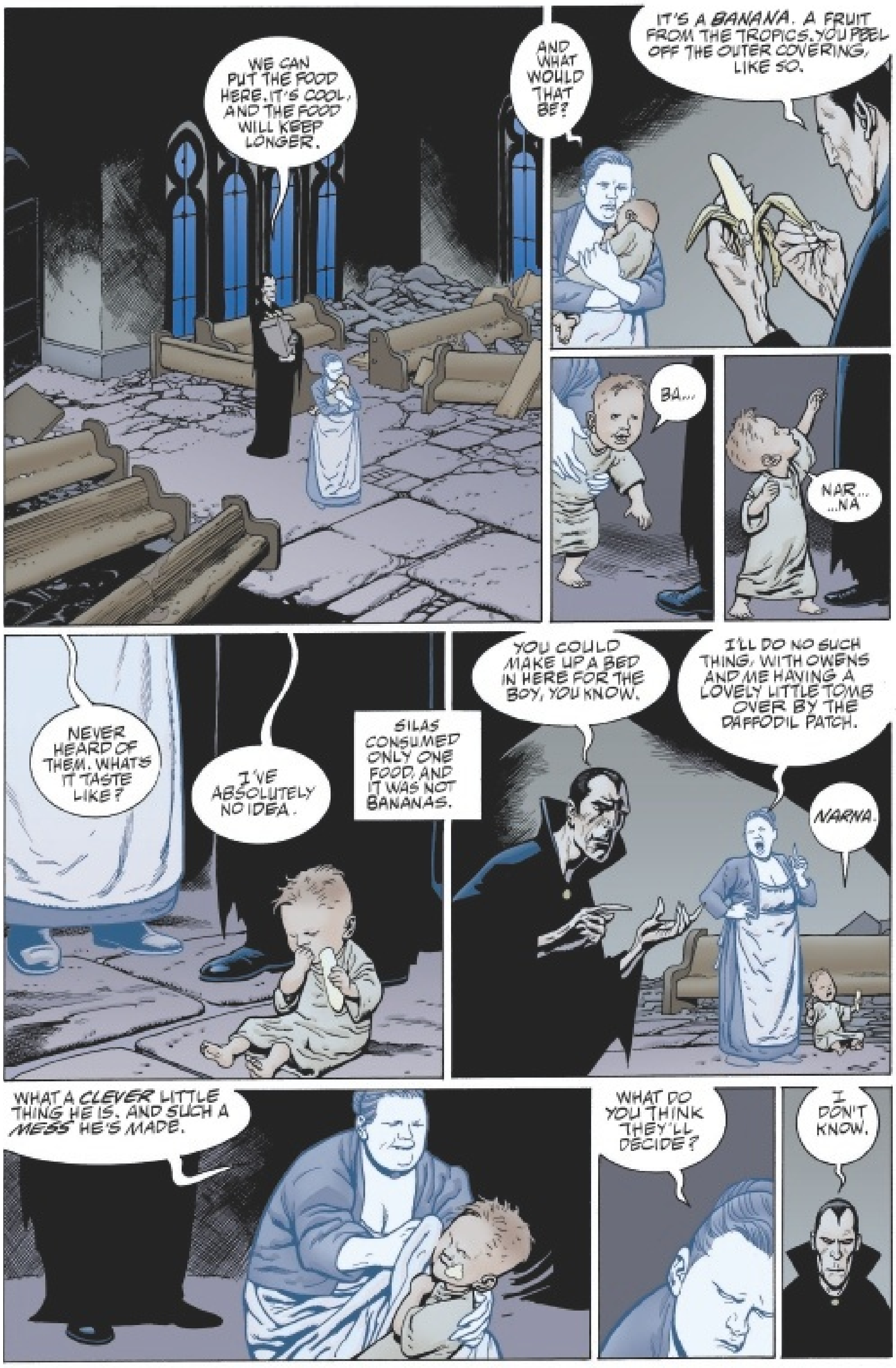
WE CAN PUT THE FOOD HERE. IT'S COOL, AND THE FOOD WILL KEEP LONGER.
AND WHAT WOULD THAT BE?
IT'S A BANANA. A FRUIT FROM THE TROPICS. YOU PEEL OFF THE OUTER COVERING, LIKE SO.
BA...
NAR... ...NA
NEVER HEARD OF THEM. WHAT'S IT TASTE LIKE?
I'VE ABSOLUTELY NO IDEA.
SILAS CONSUMED ONLY ONE FOOD, AND IT WAS NOT BANANAS.
YOU COULD MAKE UP A BED IN HERE FOR THE BOY, YOU KNOW.
I'LL DO NO SUCH THING, WITH OWENS AND ME HAVING A LOVELY LITTLE TOMB OVER BY THE DAFFODIL PATCH.
NARNA.
WHAT A CLEVER LITTLE THING HE IS. AND SUCH A MESS HE'S MADE.
WHAT DO YOU THINK THEY'LL DECIDE?
I DON'T KNOW.

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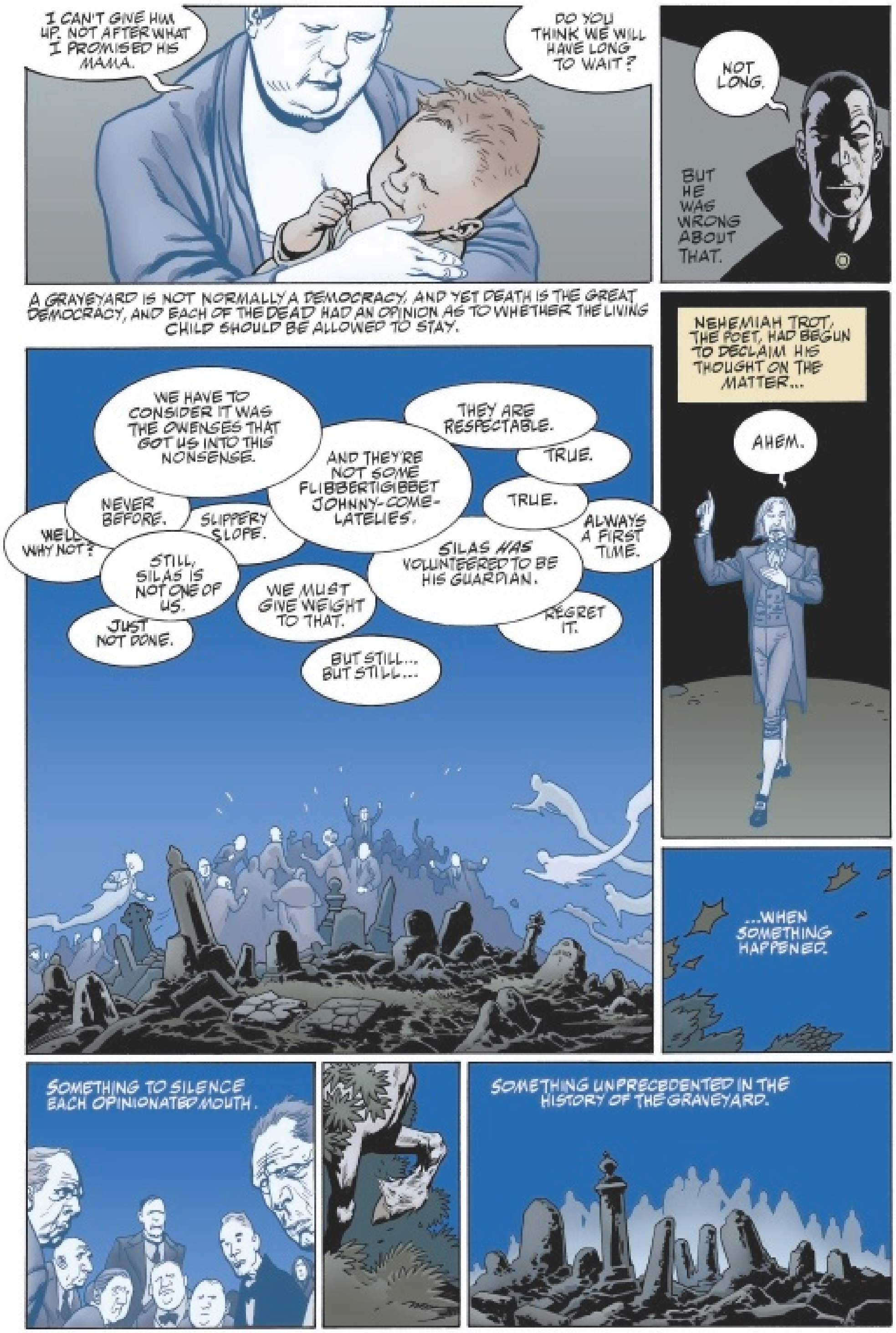
I CAN'T GIVE HIM UP. NOT AFTER WHAT I PROMISED HIS MAMA.
DO YOU THINK WE WILL HAVE LONG TO WAIT?
NOT LONG.
BUT HE WAS WRONG ABOUT THAT.
A GRAVEYARD IS NOT NORMALLY A DEMOCRACY, AND YET DEATH IS THE GREAT DEMOCRACY, AND EACH OF THE DEAD HAD AN OPINION AS TO WHETHER THE LIVING CHILD SHOULD BE ALLOWED TO STAY.
WE HAVE TO CONSIDER IT WAS THE OWENSES THAT GOT US INTO THIS NONSENSE.
NEVER BEFORE.
WELL, WHY NOT?
SLIPPERY SLOPE.
AND THEY'RE NOT SOME FLIBBERTIGIBBET JOHNNY-COME-LATELIES.
THEY ARE RESPECTABLE.
TRUE.
TRUE.
ALWAYS A FIRST TIME.
STILL, SILAS IS NOT ONE OF US.
JUST NOT DONE.
WE MUST GIVE WEIGHT TO THAT.
SILAS HAS VOLUNTEERED TO BE HIS GUARDIAN.
REGRET IT.
BUT STILL... BUT STILL...
NEHEMIAH TROT, THE POET, HAD BEGUN TO DECLAIM HIS THOUGHT ON THE MATTER...
AHEM.
...WHEN SOMETHING HAPPENED.
SOMETHING TO SILENCE EACH OPINIONATED MOUTH.
SOMETHING UNPRECEDENTED IN THE HISTORY OF THE GRAVEYARD.

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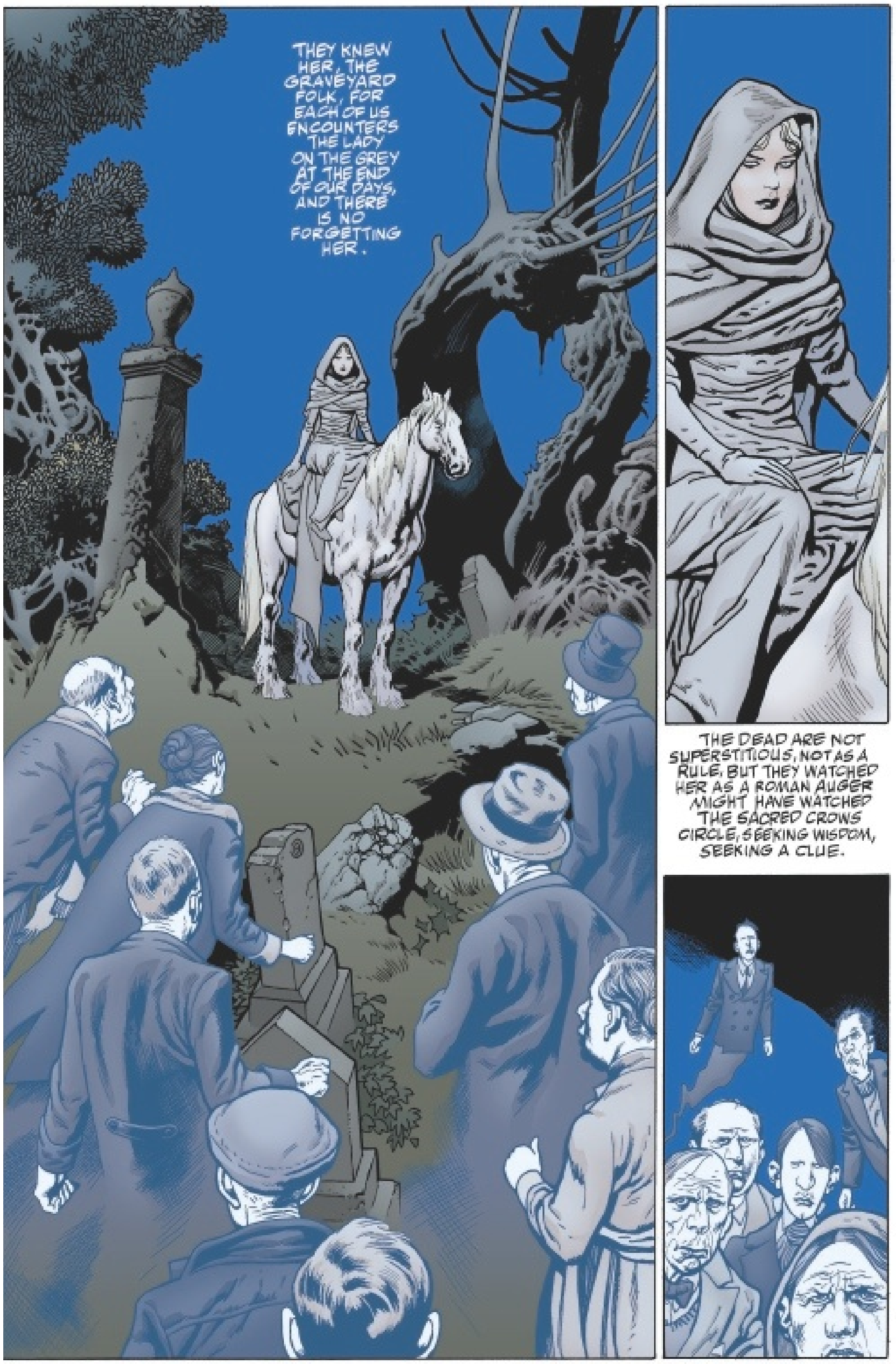
THEY KNEW HER, THE GRAVEYARD FOLK, FOR EACH OF US ENCOUNTERS THE LADY ON THE GREY AT THE END OF OUR DAYS, AND THERE IS NO FORGETTING HER.
THE DEAD ARE NOT SUPERSTITIOUS, NOT AS A RULE, BUT THEY WATCHED HER AS A ROMAN AUGER MIGHT HAVE WATCHED THE SACRED CROWS CIRCLE, SEEKING WISDOM, SEEKING A CLUE.

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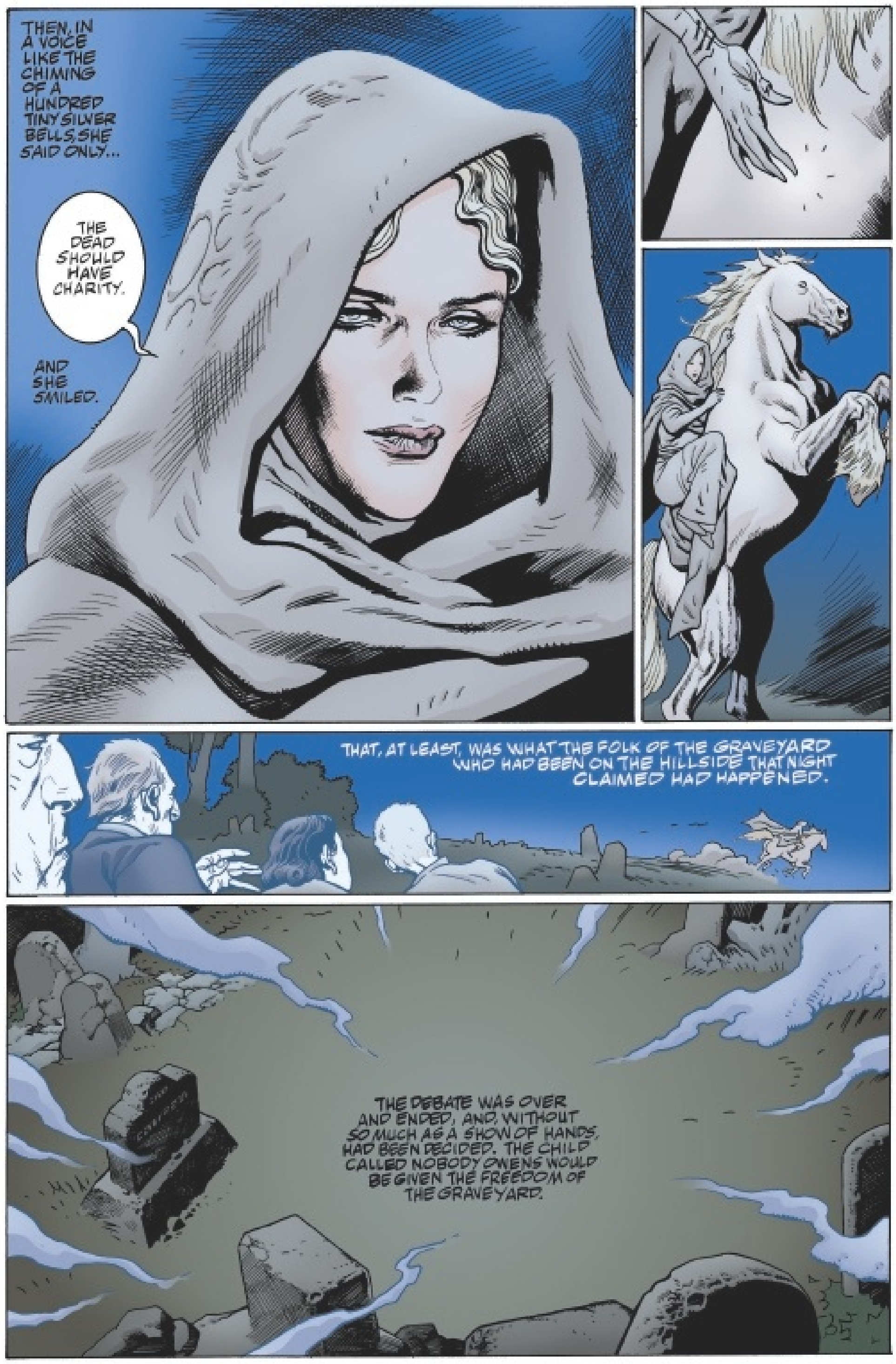
THEN, IN A VOICE LIKE THE CHIMING OF A HUNDRED TINY SILVER BELLS, SHE SAID ONLY...
THE DEAD SHOULD HAVE CHARITY.
AND SHE SMILED.
THAT, AT LEAST, WAS WHAT THE FOLK OF THE GRAVEYARD WHO HAD BEEN ON THE HILLSIDE THAT NIGHT CLAIMED HAD HAPPENED.
THE DEBATE WAS OVER AND ENDED, AND, WITHOUT SO MUCH AS A SHOW OF HANDS, HAD BEEN DECIDED. THE CHILD CALLED NOBODY OWENS WOULD BE GIVEN THE FREEDOM OF THE GRAVEYARD.

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PERSONAL RESPONSE

WRITE

Think about the title of this book and the excerpt that follows. What kind of story did you expect to read based on the title? Why? Did your expectations change after you read the excerpt? Use quotations and descriptions from the excerpt to explain whether or not the book matched what you expected from the title.

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LITERARY FOCUS:
The Modernist Period – The Harlem Renaissance

Introduction

This text introduces readers to the cultural and historical background of Modernist literature, with a special focus on an important moment in the period's history—the Harlem Renaissance. For more than three decades spanning the modernist period, many popular writers broke from tradition and experimented with style and form. Amidst global wars and economic collapse, the era was an awakening for artists, encouraging experimentation and individual expression. From Zora Neale Hurston and Langston Hughes to Ernest Hemingway, discover how the writers and artists of this period disrupted traditional narrative forms and found new ways to reflect a changing world.

“In the early 1900s, life began to feel less predictable on a massive scale.”

NOTES

1 What do you think of when you hear the word *modern*? Maybe you think of the latest trends in music or fashion. Maybe you imagine a museum of modern art. Or a new technology. *Modern* can mean many things. **Modernism,** on the other hand, is a term for a cultural and literary movement that took place early in the twentieth century. It began around 1910 and continued until roughly 1945, when the Second World War ended.

2 Breaking Traditions

3 The word *modern*, by definition, means “relating to present or recent times.” It is often used to **differentiate** new ideas or ways of doing things from old-fashioned or traditional ones. The process continues each and every day. New inventions and approaches draw from—and conflict with—what preceded them.

4 In the early 1900s, however, life began to feel less predictable on a massive scale. World War I and the Great Depression forced hundreds of millions of people to deal with anxiety and **disillusionment**. Modernist artists and writers found new ways to engage with and respond to the changing world. They questioned existing ideas. They rejected many artistic and literary conventions.

Café de Flore
CAFÉ DE FLORE
CAFÉ DE FLORE

The Lost Generation writers, such as Gertrude Stein, F. Scott Fitzgerald, and Ernest Hemingway, frequented Café de Flore in Paris, France in the 1920s.

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5 The modernist movement started in Europe. Soon it spread to America. A group of writers dubbed the Lost Generation (in this context, "lost" meaning without purpose in life) is often credited with helping spread modernist ideas to American art. Lost Generation writers included Gertrude Stein, T. S. Eliot, F. Scott Fitzgerald, and Ernest Hemingway. Many were American-born, and lived in Europe (mostly Paris) during the 1920s. The writing of Lost Generation authors reflected the disillusionment many Europeans and Americans felt after the end of World War I.

6 Characteristics of Modernist Literature

7 Modernist writers invented new literary forms and styles of writing. Many writers intentionally broke grammatical rules. They rejected traditional plot structures. They used older forms in new ways. For example, **symbolism,** including the use of allusion, irony, and satire, became especially popular.

8 Another style that gained popularity with modernist writers is stream-of-consciousness narration. Using this technique, a writer or narrator mimics a person's internal thoughts by using broken, often ungrammatical sentences. Modernist writers intentionally used **fragmented** language to depict fractured or troubled states of mind. Two of Virginia Woolf's most famous novels, *Mrs. Dalloway* and *To the Lighthouse*, feature stream-of-consciousness narration. Long passages unfold as if the narrators are thinking out loud.

9 Modernist writers were deeply interested in these private thoughts. They used **innovative** narrative techniques to try to capture the innermost lives of individuals. In a famous example of modernist writing, Ernest Hemingway's *The Old Man and the Sea*, the central character sits alone on a boat with his thoughts for nearly the entire novel.

10 The Harlem Renaissance

11 During the modernist period, another cultural movement emerged: the Harlem Renaissance. In the 1920s, large numbers of African Americans moved. This was part of a large population shift that came to be known as the Great Migration. Millions moved north to industrialized cities to find jobs. They also sought to leave behind the stricter segregation laws in the South.

12 Harlem, a neighborhood in New York City, became a haven for African Americans. Due to the overdevelopment of apartment buildings in Harlem at the time, landlords welcomed African Americans. In a period when segregation made choices limited. Harlem soon flourished and grew artistically. There was an explosion of jazz and blues clubs. This was made possible by the significant number of artists, musicians, and authors that made Harlem their home.

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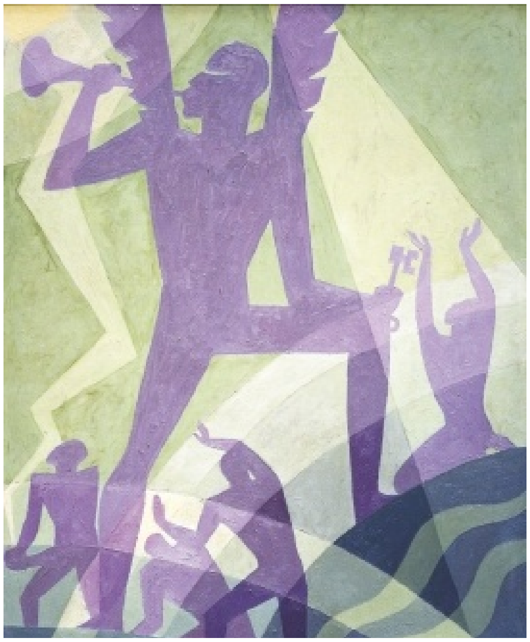
NOTES

13 This abundant creative period was relatively short-lived. The Great Depression, which began in 1929 and stretched through the mid-1930s, changed the lives of many artists and writers. With worsening economic factors, millions were left unemployed. Most were forced to find whatever work they could. Many prominent members left the neighborhood or moved on to other pursuits.

14 Authors of the Harlem Renaissance

15 The work of the Harlem Renaissance shared modernism's focus on experimentation. Authors emerging during the Harlem Renaissance included Zora Neale Hurston, Claude McKay, Langston Hughes, and Rudolph Fisher. They used symbolism, imagery, metaphors, and other types of figurative language in new ways.

16 Similar to modernists' focus on the individual, the writers and artists of the Harlem Renaissance were also interested in representing people's unique experiences. Fisher, for example, who was a physician as well as an author, is often considered one of the most talented short story writers of the period. His stories were sometimes set in Harlem, revealing the lives of the African American men and women that lived and worked there. McKay explored themes of alienation that can be found in the works of other modernist writers, before and after. Hughes included the experimental influences of jazz and blues into his poetry.



"The Judgment Day," painted by Aaron Douglass in 1927. The image was created as an homage to Harlem Renaissance writer James Weldon Johnson's poem of the same name.

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17 Major Concepts

NOTES

- The modernist period (approximately 1910–1945) differs from the literary periods that precede it due to its break with tradition and experiments with style and form.
- World War I (1914–1918) greatly influenced the works of the modernist period, with many works reflecting a sense of alienation and disillusionment.
- The Harlem Renaissance was an artistic and literary movement that flourished in Harlem, New York in the 1920s. It combined African American cultural expression with the themes and stylistic experimentations associated with modernism.

18 Style and Form

- Satire, symbolism, and the use of irony became extremely popular during the modernist period.
- Experimental techniques, such as shifts in narrative point of view, stream-of-consciousness narration, and a focus on **individuality**, were more common during this period.
- Authors of the Harlem Renaissance often wrote fiction that depicted African Americans and their lives during the era of segregation. They also used new storytelling techniques and musical influences to convey their ideas and themes.

19 The modernist period was an awakening for many artists who needed to break with tradition and move away from previous ideas and observations about life. This literary period paved the way for new literary styles and writing techniques, which encouraged creativity. It also spoke to those disillusioned with World War I and its aftermath.

20 In the United States, the Harlem Renaissance was an influential movement within modernism. During the Harlem Renaissance, African American authors and artists combined their unique perspectives with modernist influences. Their work helped shape the future of literature, art, and culture. In what ways do you see the influences of modernism and the Harlem Renaissance in art, writing, and music today?

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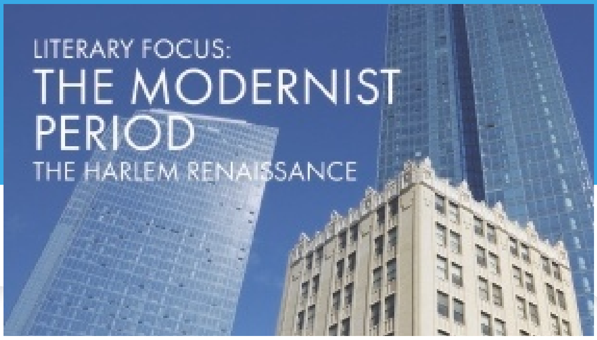

Literary Focus

Read “Literary Focus: The Modernist Period — The Harlem Renaissance” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who were some of the authors of the Lost Generation? How did this movement emerge? Explain.

2. What techniques or styles did modernists use to explore relevant themes of the era? Give two examples.

3. What made the Harlem Renaissance possible? Explain, naming at least two authors who were a part of the movement.

4. Use context clues to determine the meaning of the word **disillusionment**. Write your best definition here, along with any words or phrases from the text that were most helpful in determining the word’s meaning.

5. The word *fragment* comes from the Latin *frangere*, meaning “to break.” With this information in mind, write your best definition of the word **fragmented** as it used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

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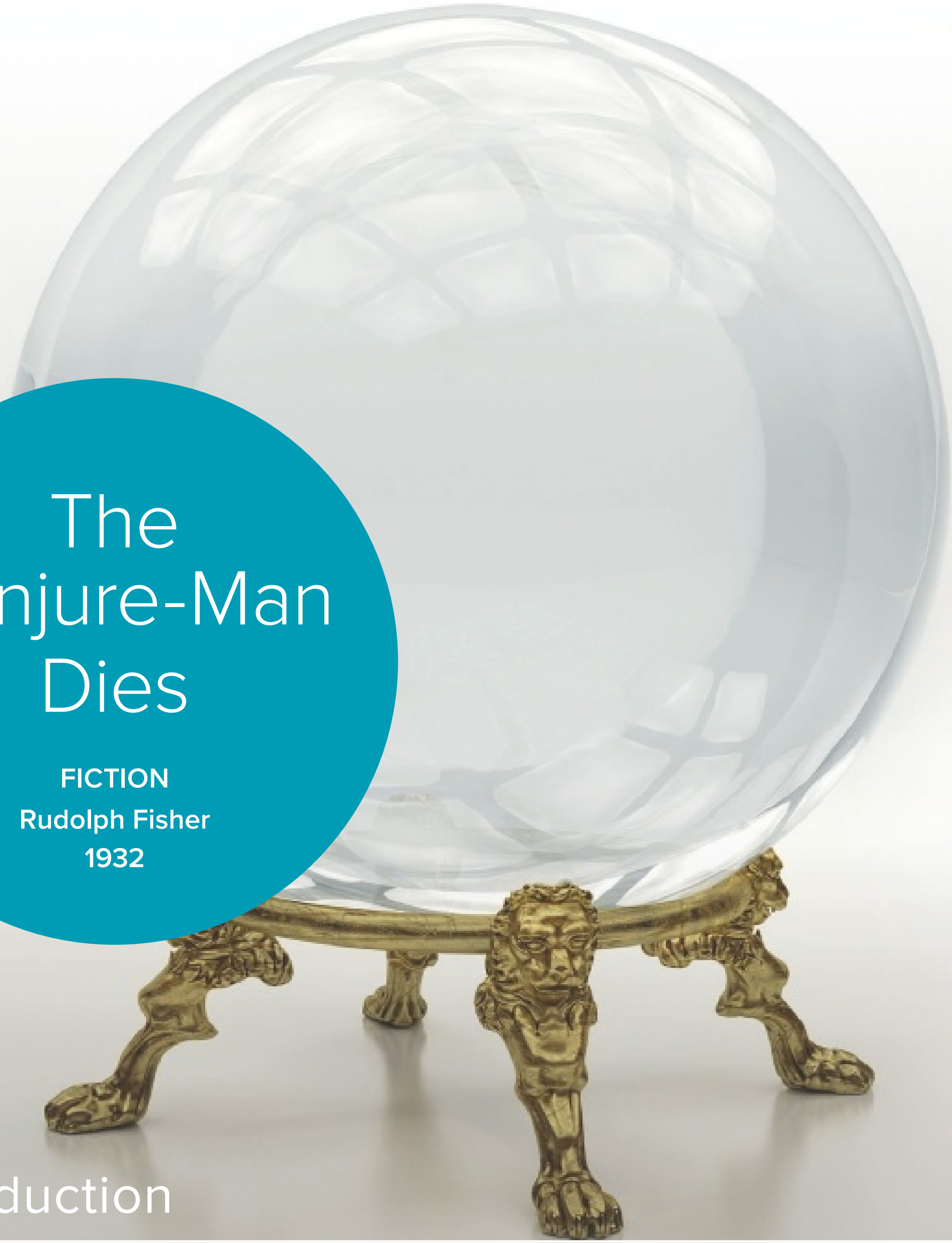

The Conjure-Man Dies

FICTION
Rudolph Fisher
1932

Introduction

Originally published in 1932, *The Conjure-Man Dies: A Mystery Tale of Dark Harlem* is widely considered the first detective novel by an African American author. Though writer Rudolph Fisher (1897–1934) published only two short stories and two novels before his untimely death at 37 years of age, he is still considered one of the central literary figures of the Harlem Renaissance. In this passage from the novel, Harlem physician Dr. Archer casts his keen analytical eye and medical expertise on the mysterious circumstances surrounding the sudden death of a local conjure-man, or fortune teller.

“But all of black Harlem was not thus gay and bright.”

NOTES

1.

1 Encountering the bright-lighted gaiety of Harlem’s Seventh Avenue, the frigid midwinter night seemed to relent a little. She had given Battery Park a chill stare and she would undoubtedly freeze the Bronx. But here in this midrealm of rhythm and laughter she seemed to grow warmer and friendlier, observing, perhaps, that those who dwelt here were mysteriously dark like herself.

2 Of this favor the Avenue promptly took advantage. Sidewalks barren throughout the cold white day now sprouted life like fields in spring. Along swung boys in camels’ hair beside girls in bunny and muskrat; broad, flat heels clacked, high narrow ones clicked, reluctantly leaving the disgorging theaters or eagerly seeking the **voracious** dance halls. There was loud jest and louder laughter and the frequent uplifting of merry voices in the moment’s most popular song:

3 *“I’ll be glad when you’re dead, you rascal you,*
I’ll be glad when you’re dead, you rascal you.
What is it that you’ve got
Makes my wife think you so hot?
Oh you dog—I’ll be glad when you’re gone!”

4 But all of black Harlem was not thus gay and bright. Any number of dark, chill, silent side streets declined the relenting night’s favor. 130th Street, for example, east of Lenox Avenue, was at this moment cold, still, and narrowly forbidding; one glanced down this block and was glad one’s destination lay elsewhere. Its **concentrated** gloom was only intensified by an occasional spangle of electric light, splashed ineffectually against the blackness, or by the unearthly pallor of the sky, into which a wall of dwellings rose to hide the moon.

5 Among the houses in this looming row, one reared a little taller and gaunter than its fellows, so that the others appeared to shrink from it and huddle together in the shadow on either side. The basement of this house was quite black; its first floor, high above the sidewalk and approached by a long

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graystone stoop, was only dimly lighted; its second floor was lighted more dimly still, while the third, which was the top, was vacantly dark again like the basement. About the place hovered an oppressive silence, as if those who entered here were warned beforehand not to speak above a whisper. There was, like a footnote, in one of the two first-floor windows to the left of the entrance a black-on-white sign reading:

6 "Samuel Crouch, Undertaker."

7 On the narrow panel to the right of the doorway the silver letters of another sign obscurely glittered on an onyx background:

8 "N. Frimbo, Psychist."

9 Between the two signs receded the high, narrow vestibule, terminating in a pair of tall glass-paneled doors. Glass curtains, tightly stretched in vertical folds, dimmed the already too subdued illumination beyond.

2.

10 It was about an hour before midnight that one of the doors rattled and flew open, revealing the bare headed, short, round figure of a young man who manifestly was **profoundly** agitated and in a great hurry. Without closing the door behind him, he rushed down the stairs, sped straight across the street, and in a moment was frantically pushing the bell of the dwelling directly opposite. A tall, slender, light-skinned man of obviously habitual composure answered the excited summons.

11 "Is—is you him?" stammered the agitated one, pointing to a shingle labeled "John Archer, M.D."

12 "Yes—I'm Dr. Archer."

13 "Well, arch on over here, will you, doc?" urged the caller. "Sump'm done happened to Frimbo."

14 "Frimbo? The fortune teller?"

15 "Step on it, will you, doc?"

16 Shortly, the physician, bag in hand, was hurrying up the graystone stoop behind his guide. They passed through the still open door into a hallway and mounted a flight of thickly carpeted stairs.

17 At the head of the staircase a tall, lank, angular figure awaited them. To this person the short, round, black, and by now quite breathless guide panted, "I

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got one, boy! This here's the doc from 'cross the street. Come on, doc. Right in here."

18 Dr. Archer, in passing, had an impression of a young man as long and lean as himself, of a similarly light complexion except for a **profusion** of dark brown freckles, and of a curiously scowling countenance that glowered from either ill humor or apprehension. The doctor rounded the banister head and strode behind his pilot toward the front of the house along the upper hallway, midway of which, still following the excited short one, he turned and swung into a room that opened into the hall at that point. The tall fellow brought up the rear.

19 Within the room the physician stopped, looking about in surprise. The chamber was almost entirely in darkness. The walls appeared to be hung from ceiling to floor with black velvet drapes. Even the ceiling was covered, the heavy folds of cloth converging from the four corners to gather at a central point above, from which dropped a chain suspending the single strange source of light, a device which hung low over a chair behind a large desk-like table, yet left these things and indeed most of the room unlighted. This was because, instead of shedding its radiance downward and outward as would an ordinary shaded droplight, this mechanism focused a horizontal beam upon a second chair on the opposite side of the table. Clearly the person who used the chair beneath the odd spotlight could remain in relative darkness while the occupant of the other chair was brightly illuminated.

20 "There he is—jes' like Jinx found him."

21 And now in the dark chair beneath the odd lamp the doctor made out a huddled, shadowy form. Quickly he stepped forward.

22 "Is this the only light?"

23 "Only one I've seen."

24 Dr. Archer procured a flashlight from his bag and swept its faint beam over the walls and ceiling. Finding no sign of another lighting fixture, he directed the instrument in his hand toward the figure in the chair and saw a bare black head **inclined** limply sidewise, a flaccid countenance with open mouth and fixed eyes staring from under drooping lids.

25 "Can't do much in here. Anybody up front?"

26 "Yes, suh. Two ladies."

27 "Have to get him outside. Let's see. I know. Downstairs. Down in Crouch's. There's a sofa. You men take hold and get him down there. This way."

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28 There was some hesitancy. “Mean us, doc?”

29 “Of course. Hurry. He doesn’t look so hot now.”

30 “I ain’t none too warm, myself,” murmured the short one. But he and his friend obeyed, carrying out their task with a dispatch born of distaste. Down the stairs they followed Dr. Archer, and into the undertaker’s dimly lighted front room.

31 “Oh, Crouch!” called the doctor. “Mr. Crouch!”

32 “That ‘mister’ ought to get him.”

33 But there was no answer. “Guess he’s out. That’s right—put him on the sofa. Push that other switch by the door. Good.”

34 Dr. Archer inspected the supine figure as he reached into his bag. “Not so good,” he commented. Beneath his black satin robe the patient wore ordinary clothing—trousers, vest, shirt, collar and tie. Deftly the physician bared the chest; with one hand he palpated the heart area while with the other he adjusted the ear-pieces of his stethoscope. He bent over, placed the bell of his instrument on the motionless dark chest, and listened a long time. He removed the instrument, disconnected first one, then the other, rubber tube at their junction with the bell, blew **vigorously** through them in turn, replaced them, and repeated the operation of listening. At last he stood erect.

35 “Not a twitch,” he said.

36 “Long gone, huh?”

37 “Not so long. Still warm. But gone.”

38 The short young man looked at his scowling freckled companion. “What’d I tell you?” he whispered.

39 “Was I right or wasn’t I?”

40 The tall one did not answer but watched the doctor. The doctor put aside his stethoscope and inspected the patient’s head more closely, the parted lips and half-open eyes. He extended a hand and with his extremely long fingers gently palpated the scalp. “Hello,” he said. He turned the far side of the head toward him and looked first at that side, then at his fingers.

41 “Wh-what?”

42 “Blood in his hair,” announced the physician. He procured a gauze dressing from his bag, wiped his moist fingers, thoroughly sponged and reinspected the wound. Abruptly he turned to the two men, whom until now he had treated

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NOTES

quite impersonally. Still imperturbably, but incisively, in the manner of lancing an abscess, he asked, “Who are you two gentlemen?”

43 “Why—uh—this here’s Jinx Jenkins, doc. He’s my buddy, see? Him and me—”

44 “And you—if I don’t presume?”

45 “Me? I’m Bubber Brown—”

46 “Well, how did this happen, Mr. Brown?”

47 “’Deed I don’ know, doc. What you mean—is somebody killed him?”

48 “You don’t know?” Dr. Archer regarded the pair curiously a moment, then turned back to examine further. From an instrument case he took a probe and proceeded to explore the wound in the dead man’s scalp. “Well—what do you know about it, then?” he asked, still probing. “Who found him?” “Jinx,” answered the one who called himself Bubber. “We jes’ come here to get this Frimbo’s advice ’bout a little business project we thought up.”

49 “Jinx went in to see him. I waited in the waitin’ room. Presently Jinx come bustin’ out pop-eyed and beckoned to me. I went back with him—and there was Frimbo, jes’ like you found him. We didn’t even know he was over the river.”

50 “Did he fall against anything and strike his head?”

51 “No, suh, doc.” Jinx became **articulate.** “He didn’t do nothin’ the whole time I was in there. Nothin’ but talk. He tol’ me who I was and what I wanted befo’ I could open my mouth. Well, I said that I knowed that much already and that I come to find out sump’m I didn’t know. Then he went on talkin’, tellin’ me plenty. He knowed his stuff all right. But all of a sudden he stopped talkin’ and mumbled sump’m ’bout not bein’ able to see. Seem like he got scared, and he say, ‘Frimbo, why don’t you see?’ Then he didn’t say no more. He sound’ so funny I got scared myself and jumped up and grabbed that light and turned it on him—and there he was.”

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PERSONAL RESPONSE

WRITE

In the first section of *The Conjure-Man Dies: A Mystery of Dark Harlem*, the author describes Harlem in great detail. Reread this section and note your reaction. What can you see or hear? What phrases are particularly effective, and why? How does the author use this description to gradually create a sense of mystery? Be sure to cite textual evidence.

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The Monkey's Paw

FICTION
W. W. Jacobs
1902

Introduction

W. W. Jacobs (1863–1943) wrote numerous humorous short stories, but it is for his works of horror that he is mainly remembered. In "The Monkey's Paw," his cautionary tale from 1902, a well-to-do family in Victorian England is presented with a dubious opportunity to increase their fortunes. A magical monkey's paw from India has the power to make three wishes come true—but what will be the price?

"'Hold it up in your right hand and wish aloud,' said the sergeant-major, 'but I warn you of the consequences.'"

NOTES

I.

1 Without, the night was cold and wet, but in the small parlour of Laburnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving **radical** changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

2 "Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

3 "I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

4 "I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

5 "Mate," replied the son.

6 "That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."

7 "Never mind, dear," said his wife, soothingly; "perhaps you'll win the next one."

8 Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

9 "There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

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10 The old man rose with hospitable haste, and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room, followed by a tall, burly man, beady of eye and rubicund of visage.

11 "Sergeant-Major Morris," he said, introducing him.

12 The sergeant-major shook hands, and taking the proffered seat by the fire, watched contentedly while his host got out whiskey and tumblers and stood a small copper kettle on the fire.

13 At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts, as he squared his broad shoulders in the chair and spoke of wild scenes and doughty deeds; of wars and plagues and strange peoples.

14 "Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away he was a slip of a youth in the warehouse. Now look at him."

15 "He don't look to have taken much harm," said Mrs. White, politely.

16 "I'd like to go to India myself," said the old man, "just to look round a bit, you know."

17 "Better where you are," said the sergeant-major, shaking his head. He put down the empty glass, and sighing softly, shook it again.

18 "I should like to see those old temples and fakirs and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

19 "Nothing," said the soldier, hastily. "Leastways nothing worth hearing."

20 "Monkey's paw?" said Mrs. White, curiously.

A fakir rests on a bed of nails in a display of public penance in Calcutta, India, circa 1930.

21 "Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major, offhandedly.

22 His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him.

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23 "To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

24 He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

25 "And what is there special about it?" inquired Mr. White as he took it from his son, and having examined it, placed it upon the table.

26 "It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

27 His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat.

28 "Well, why don't you have three, sir?" said Herbert White, cleverly.

29 The soldier regarded him in the way that middle age is wont to regard **presumptuous** youth. "I have," he said, quietly, and his blotchy face whitened.

30 "And did you really have the three wishes granted?" asked Mrs. White.

31 "I did," said the sergeant-major, and his glass tapped against his strong teeth.

32 "And has anybody else wished?" persisted the old lady.

33 "The first man had his three wishes. Yes," was the reply; "I don't know what the first two were, but the third was for death. That's how I got the paw."

34 His tones were so grave that a hush fell upon the group.

35 "If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

36 The soldier shook his head. "Fancy, I suppose," he said, slowly. "I did have some idea of selling it, but I don't think I will. It has caused enough mischief already. Besides, people won't buy. They think it's a fairy tale; some of them, and those who do think anything of it want to try it first and pay me afterward."

37 "If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

38 "I don't know," said the other. "I don't know."

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NOTES

SAMPLE ANNOTATION

Theme

The author of The Monkey's Paw *is using dialogue between the characters, here and in paragraphs 33 and 36, to make me think that something bad might happen. This is so different from* The Conjure Man Dies: A Mystery of Dark Harlem, *where a description of the room where Frimbo is found gave me the same feeling without any dialogue.*

39 He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

40 "Better let it burn," said the soldier, solemnly.

41 "If you don't want it, Morris," said the other, "give it to me."

42 "I won't," said his friend, doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire again like a sensible man."

43 The other shook his head and examined his new possession closely. "How do you do it?" he inquired.

44 "Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the **consequences**."

45 "Sounds like the Arabian Nights[1]," said Mrs. White, as she rose and began to set the supper. "Don't you think you might wish for four pairs of hands for me?"

46 Her husband drew the talisman from pocket, and then all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

47 "If you must wish," he said, gruffly, "wish for something sensible."

48 Mr. White dropped it back in his pocket, and placing chairs, motioned his friend to the table. In the business of supper the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second installment of the soldier's adventures in India.

49 "If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time for him to catch the last train, "we sha'nt make much out of it."

50 "Did you give him anything for it, father?" inquired Mrs. White, regarding her husband closely.

51 "A trifle," said he, colouring slightly. "He didn't want it, but I made him take it. And he pressed me again to throw it away."

52 "Likely," said Herbert, with pretended horror. "Why, we're going to be rich, and famous and happy. Wish to be an emperor, father, to begin with; then you can't be henpecked."

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[1] **Arabian Nights** a collection of Middle Eastern folktales told by the legendary Scheherazade, also frequently called *One Thousand and One Nights*

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NOTES

53 He darted round the table, pursued by the maligned Mrs. White armed with an antimacassar[2].

54 Mr. White took the paw from his pocket and eyed it dubiously. "I don't know what to wish for, and that's a fact," he said, slowly. "It seems to me I've got all I want."

55 "If you only cleared the house, you'd be quite happy, wouldn't you?" said Herbert, with his hand on his shoulder. "Well, wish for two hundred pounds[3], then; that 'll just do it."

56 His father, smiling shamefacedly at his own **credulity,** held up the talisman, as his son, with a solemn face, somewhat marred by a wink at his mother, sat down at the piano and struck a few impressive chords.

57 "I wish for two hundred pounds," said the old man distinctly.

58 A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. His wife and son ran toward him.

59 "It moved," he cried, with a glance of disgust at the object as it lay on the floor.

60 "As I wished, it twisted in my hand like a snake."

61 "Well, I don't see the money," said his son as he picked it up and placed it on the table, "and I bet I never shall."

62 "It must have been your fancy, father," said his wife, regarding him anxiously.

63 He shook his head. "Never mind, though; there's no harm done, but it gave me a shock all the same."

64 They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, and the old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled upon all three, which lasted until the old couple rose to retire for the night.

65 "I expect you'll find the cash tied up in a big bag in the middle of your bed," said Herbert, as he bade them good-night, "and something horrible squatting up on top of the wardrobe watching you as you pocket your ill-gotten gains."

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2. **antimacassar** an ornamental cloth placed over the back of a chair to protect it
3. **pounds** the basic unit of currency in the United Kingdom

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66 He sat alone in the darkness, gazing at the dying fire, and seeing faces in it. The last face was so horrible and so simian that he gazed at it in amazement. It got so vivid that, with a little uneasy laugh, he felt on the table for a glass containing a little water to throw over it. His hand grasped the monkey's paw, and with a little shiver he wiped his hand on his coat and went up to bed.

II.

67 In the brightness of the wintry sun next morning as it streamed over the breakfast table he laughed at his fears. There was an air of prosaic wholesomeness about the room which it had lacked on the previous night, and the dirty, shrivelled little paw was pitched on the sideboard with a carelessness which betokened no great belief in its virtues.

68 "I suppose all old soldiers are the same," said Mrs. White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?"

69 "Might drop on his head from the sky," said the frivolous Herbert.

70 "Morris said the things happened so naturally," said his father, "that you might if you so wished attribute it to coincidence."

71 "Well, don't break into the money before I come back," said Herbert as he rose from the table. "I'm afraid it'll turn you into a mean, avaricious man, and we shall have to disown you."

72 His mother laughed, and following him to the door, watched him down the road; and returning to the breakfast table, was very happy at the expense of her husband's credulity. All of which did not prevent her from scurrying to the door at the postman's knock, nor prevent her from referring somewhat shortly to retired sergeant-majors of bibulous habits when she found that the post brought a tailor's bill.

73 "Herbert will have some more of his funny remarks, I expect, when he comes home," she said, as they sat at dinner.

74 "I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."

75 "You thought it did," said the old lady soothingly.

76 "I say it did," replied the other. "There was no thought about it; I had just— What's the matter?"

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NOTES

77 His wife made no reply. She was watching the mysterious movements of a man outside, who, peering in an undecided fashion at the house, appeared to be trying to make up his mind to enter. In mental connection with the two hundred pounds, she noticed that the stranger was well dressed, and wore a silk hat of glossy newness. Three times he paused at the gate, and then walked on again. The fourth time he stood with his hand upon it, and then with sudden resolution flung it open and walked up the path. Mrs. White at the same moment placed her hands behind her, and hurriedly unfastening the strings of her apron, put that useful article of apparel beneath the cushion of her chair.

78 She brought the stranger, who seemed ill at ease, into the room. He gazed at her furtively, and listened in a preoccupied fashion as the old lady apologized for the appearance of the room, and her husband's coat, a garment which he usually reserved for the garden. She then waited as patiently as her sex would permit, for him to broach his business, but he was at first strangely silent.

79 "I—was asked to call," he said at last, and stooped and picked a piece of cotton from his trousers. "I come from 'Maw and Meggins.'"

80 The old lady started. "Is anything the matter?" she asked, breathlessly. "Has anything happened to Herbert? What is it? What is it?"

81 Her husband interposed. "There, there, mother," he said, hastily. "Sit down, and don't jump to conclusions. You've not brought bad news, I'm sure, sir;" and he eyed the other wistfully.

82 "I'm sorry—" began the visitor.

83 "Is he hurt?" demanded the mother, wildly.

84 The visitor bowed in assent. "Badly hurt," he said, quietly, "but he is not in any pain."

85 "Oh, thank God!" said the old woman, clasping her hands. "Thank God for that! Thank—"

86 She broke off suddenly as the sinister meaning of the assurance dawned upon her and she saw the awful confirmation of her fears in the other's averted face. She caught her breath, and turning to her slower-witted husband, laid her trembling old hand upon his. There was a long silence.

87 "He was caught in the machinery," said the visitor at length in a low voice.

88 "Caught in the machinery," repeated Mr. White, in a dazed fashion, "yes."

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NOTES

89 He sat staring blankly out at the window, and taking his wife's hand between his own, pressed it as he had been wont to do in their old courting-days nearly forty years before.

90 "He was the only one left to us," he said, turning gently to the visitor. "It is hard."

91 The other coughed, and rising, walked slowly to the window. "The firm wished me to convey their sincere sympathy with you in your great loss," he said, without looking round. "I beg that you will understand I am only their servant and merely obeying orders."

92 There was no reply; the old woman's face was white, her eyes staring, and her breath inaudible; on the husband's face was a look such as his friend the sergeant might have carried into his first action.

93 "I was to say that 'Maw and Meggins' disclaim all responsibility," continued the other. "They admit no liability at all, but in consideration of your son's services, they wish to present you with a certain sum as **compensation."**

94 Mr. White dropped his wife's hand, and rising to his feet, gazed with a look of horror at his visitor. His dry lips shaped the words, "How much?"

95 "Two hundred pounds," was the answer.

96 Unconscious of his wife's shriek, the old man smiled faintly, put out his hands like a sightless man, and dropped, a senseless heap, to the floor.

III.

97 In the huge new cemetery, some two miles distant, the old people buried their dead, and came back to a house steeped in shadow and silence. It was all over so quickly that at first they could hardly realize it, and remained in a state of expectation as though of something else to happen —something else which was to lighten this load, too heavy for old hearts to bear.

98 But the days passed, and expectation gave place to resignation—the hopeless resignation of the old, sometimes miscalled, **apathy.** Sometimes they hardly exchanged a word, for now they had nothing to talk about, and their days were long to weariness.

99 It was about a week after that the old man, waking suddenly in the night, stretched out his hand and found himself alone. The room was in darkness, and the sound of subdued weeping came from the window. He raised himself in bed and listened.

100 "Come back," he said, tenderly. "You will be cold."

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101 "It is colder for my son," said the old woman, and wept afresh.

102 The sound of her sobs died away on his ears. The bed was warm, and his eyes heavy with sleep. He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.

103 "The paw!" she cried wildly. "The monkey's paw!"

104 He started up in alarm. "Where? Where is it? What's the matter?"

105 She came stumbling across the room toward him. "I want it," she said, quietly. "You've not destroyed it?"

106 "It's in the parlour, on the bracket," he replied, marvelling. "Why?"

107 She cried and laughed together, and bending over, kissed his cheek.

108 "I only just thought of it," she said, hysterically. "Why didn't I think of it before? Why didn't you think of it?"

109 "Think of what?" he questioned.

110 "The other two wishes," she replied, rapidly. "We've only had one."

111 "Was not that enough?" he demanded, fiercely.

112 "No," she cried, triumphantly; "we'll have one more. Go down and get it quickly, and wish our boy alive again."

113 The man sat up in bed and flung the bedclothes from his quaking limbs. "Good God, you are mad!" he cried, aghast.

114 "Get it," she panted; "get it quickly, and wish—Oh, my boy, my boy!"

115 Her husband struck a match and lit the candle. "Get back to bed," he said, unsteadily. "You don't know what you are saying."

116 "We had the first wish granted," said the old woman, feverishly; "why not the second?"

117 "A coincidence," stammered the old man.

118 "Go and get it and wish," cried his wife, quivering with excitement.

119 The old man turned and regarded her, and his voice shook. "He has been dead ten days, and besides he—I would not tell you else, but—I could only recognize him by his clothing. If he was too terrible for you to see then, how now?"

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NOTES

120 "Bring him back," cried the old woman, and dragged him toward the door. "Do you think I fear the child I have nursed?"

121 He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece. The talisman was in its place, and a horrible fear that the unspoken wish might bring his mutilated son before him ere he could escape from the room seized upon him, and he caught his breath as he found that he had lost the direction of the door. His brow cold with sweat, he felt his way round the table, and groped along the wall until he found himself in the small passage with the unwholesome thing in his hand.

SAMPLE ANNOTATION

Literary Elements

Mr. White gives in to his wife and wishes again. This decision in the lines of dialogue is a turning point that impacts the plot because the wish will bring their son back.

122 Even his wife's face seemed changed as he entered the room. It was white and expectant, and to his fears seemed to have an unnatural look upon it. He was afraid of her.

123 "Wish!" she cried, in a strong voice.

124 "It is foolish and wicked," he faltered.

125 "Wish!" repeated his wife.

126 He raised his hand. "I wish my son alive again."

127 The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind.

128 He sat until he was chilled with the cold, glancing occasionally at the figure of the old woman peering through the window. The candle-end, which had burned below the rim of the china candlestick, was throwing pulsating shadows on the ceiling and walls, until, with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a minute or two afterward the old woman came silently and apathetically beside him.

129 Neither spoke, but lay silently listening to the ticking of the clock. A stair creaked, and a squeaky mouse scurried noisily through the wall. The darkness was oppressive, and after lying for some time screwing up his courage, he took the box of matches, and striking one, went downstairs for a candle.

130 At the foot of the stairs the match went out, and he paused to strike another; and at the same moment a knock, so quiet and stealthy as to be scarcely audible, sounded on the front door.

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131 The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended until the knock was repeated. Then he turned and fled swiftly back to his room, and closed the door behind him. A third knock sounded through the house.

132 "What's that?" cried the old woman, starting up.

133 "A rat," said the old man in shaking tones—"a rat. It passed me on the stairs."

134 His wife sat up in bed listening. A loud knock resounded through the house.

135 "It's Herbert!" she screamed. "It's Herbert!"

136 She ran to the door, but her husband was before her, and catching her by the arm, held her tightly.

137 "What are you going to do?" he whispered hoarsely.

138 "It's my boy; it's Herbert!" she cried, struggling mechanically. "I forgot it was two miles away. What are you holding me for? Let go. I must open the door."

139 "For God's sake don't let it in," cried the old man, trembling.

140 "You're afraid of your own son," she cried, struggling. "Let me go. I'm coming, Herbert; I'm coming."

141 There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as she hurried downstairs. He heard the chain rattle back and the bottom bolt drawn slowly and stiffly from the socket. Then the old woman's voice, strained and panting.

142 "The bolt," she cried, loudly. "Come down. I can't reach it."

143 But her husband was on his hands and knees groping wildly on the floor in search of the paw. If he could only find it before the thing outside got in. A perfect fusillade of knocks reverberated through the house, and he heard the scraping of a chair as his wife put it down in the passage against the door. He heard the creaking of the bolt as it came slowly back, and at the same moment he found the monkey's paw, and frantically breathed his third and last wish.

144 The knocking ceased suddenly, although the echoes of it were still in the house. He heard the chair drawn back, and the door opened. A cold wind rushed up the staircase, and a long loud wail of disappointment and misery from his wife gave him courage to run down to her side, and then to the gate beyond. The street lamp flickering opposite shone on a quiet and deserted road.

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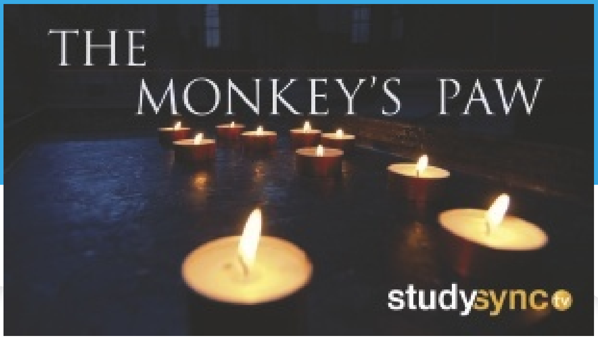

First Read

Read "The Monkey's Paw." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is "the monkey's paw"? What is Herbert's attitude toward the monkey's paw? Cite textual evidence from the selection to support your answer.

2. Write two to three sentences describing how Mr. White's feelings change about the monkey's paw after he makes his first wish and second wish.

3. Foreshadowing is a literary device in which a writer gives a subtle hint of what is to come later in the story. Can you identify an example of foreshadowing from the beginning of "The Monkey's Paw" that suggests making wishes on the paw will lead to tragedy? Cite textual evidence from the selection to support your answer.

4. Find the word **consequence** in paragraph 44 of "The Monkey's Paw." Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.

5. Use context clues to determine the meaning of **compensation** as it is used in paragraph 93 of "The Monkey's Paw." Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the story takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the story
  - first-person point of view, or when the narrator is a character in the story
  - second-person point of view, or when the narrator is telling the story to someone or to an audience
  - third-person point of view, or when the narrator is outside of the story

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How do the interactions between the characters contribute to the development of the plot?
- ✓ How do the events in the plot impact the characters and their development?

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Reread paragraphs 67–80 of "The Monkey's Paw." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The author uses the dialogue between Mr. White, Mrs. White, and Herbert in paragraphs 68–70 to—

   ○ A. reveal that the sergeant-major is not credible.
   ○ B. provoke Herbert to ask for a raise at work.
   ○ C. build suspense about how the wish will be granted.
   ○ D. reveal that Mr. White, Mrs. White, and Herbert no longer care about the monkey's paw.

2. Which of the following interactions between the characters best contributes to the development of the plot?

   ○ A. Mrs. White complains about the silliness of the soldier's story.
   ○ B. Herbert and his father make jokes about the wish coming true.
   ○ C. Mr. White calms Mrs. White down in front of the stranger.
   ○ D. The stranger is hesitant to approach the White family house.

3. The author builds tension at the end of the excerpt by—

   ○ A. hinting that the Whites will soon receive the 200 pounds.
   ○ B. indicating Mrs. White is unaware of what is happening.
   ○ C. suggesting that Mrs. White suspects there is something wrong.
   ○ D. implying that Mrs. White is uncomfortable talking to the man.

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- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
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Reread paragraphs 54–59 of "The Monkey's Paw" and paragraphs 48–51 of *The Conjure-Man Dies: A Mystery Tale of the Dark Harlem*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Based on the passages, which of the following best describes a theme that is being developed in both texts?

○ A. Love conquers all.
○ B. Be cautious with "magic."
○ C. Violence is never the answer.
○ D. Don't trust strangers.

Part B: Which of the following lines BEST reveals the theme selected in Part A?

○ A. From *The Conjure-Man Dies:* "'We jes' come here to get this Frimbo's advice 'bout a little business project we thought up.'"
○ B. From "The Monkey's Paw": "'If you only cleared the house, you'd be quite happy, wouldn't you?' said Herbert, with his hand on his shoulder."
○ C. From *The Conjure-Man Dies*: "'Did he fall against anything and strike his head?'"
○ D. From "The Monkey's Paw": "'I wish for two hundred pounds,' said the old man distinctly. A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man."

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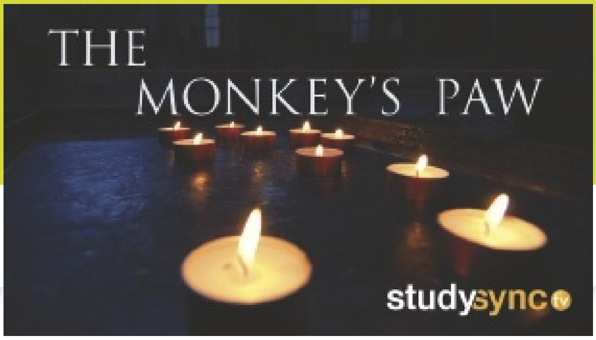

Close Read

Reread "The Monkey's Paw." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify evidence of Herbert's behavior in the story and explain how it influences the plot. Be sure to cite textual evidence to support your claims.

2. To wish or not to wish on the monkey's paw: this is the central conflict of W. W. Jacobs's story. Identify evidence of Mr. and Mrs. White's motivations in the story, and explain how their actions influence the resolution of the conflict. Be sure to cite evidence from the text to support your claims.

3. How do specific incidents or lines of dialogue in "The Monkey's Paw" propel the action of the plot? Be sure to use examples from the text to explain how the incident or dialogue drives action in the plot forward.

4. In *The Conjure-Man Dies: A Mystery Tale of Dark Harlem*, something mysterious happens to Frimbo the conjure-man. Analyze similar mysterious incidents in "The Monkey's Paw" and describe how the plot events in both texts reveal and contribute to the development of a theme or themes.

5. Ghosts from the distant past and a figure cloaked in black help to create the mystery of the graveyard in *The Graveyard Book*. In "The Monkey's Paw," the mystery lies in the reader's interpretation of events. Identify one event from "The Monkey's Paw" and explain what makes it mysterious.

COMPARATIVE ANALYSIS

WRITE

"The Monkey's Paw," *The Conjure-Man Dies: A Mystery Tale of Dark Harlem,* and *The Graveyard Book* all have a similar message for the reader. Compare and contrast how a theme is developed in either two or all three of the texts. How does the plot affect the development of the theme in each text? Remember to support your ideas with evidence from the texts.

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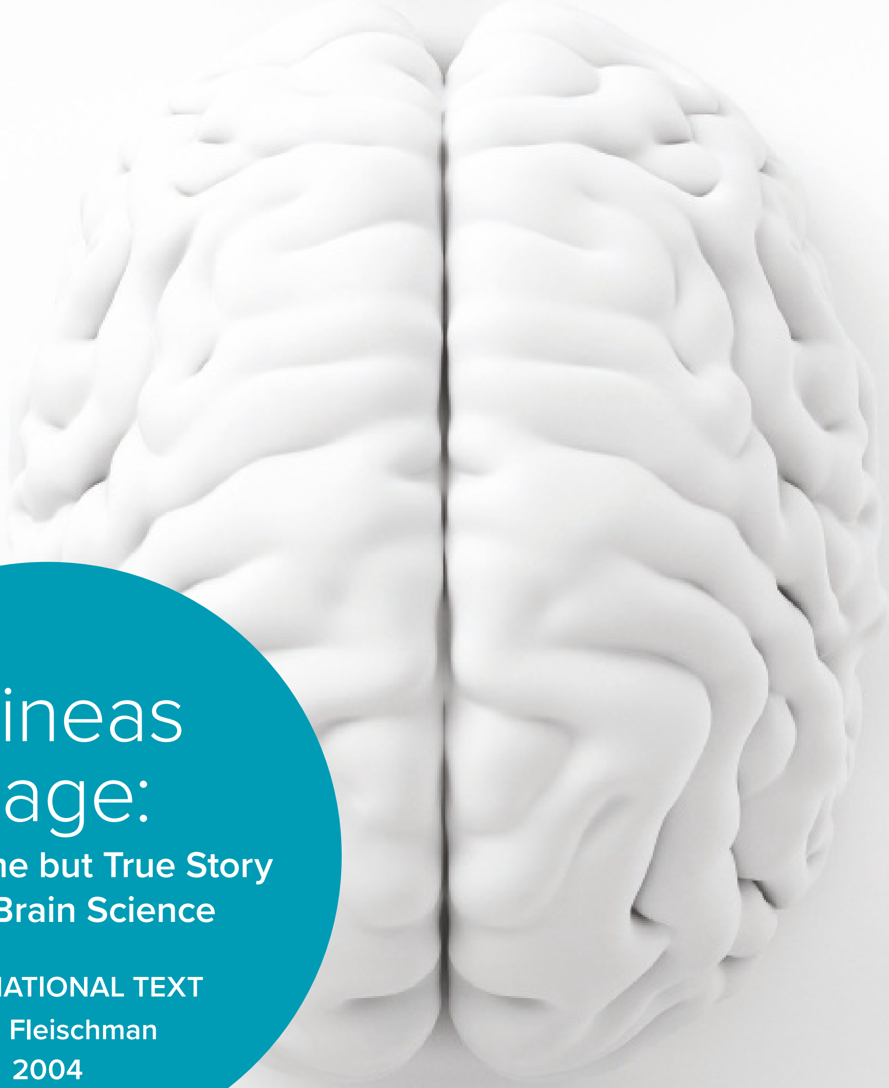

Phineas Gage:

A Gruesome but True Story About Brain Science

INFORMATIONAL TEXT
John Fleischman
2004

Introduction

After surviving a horrific accident that should have killed him instantly, Phineas Gage went on to live for 11 more years. What became of him after this accident—and why—would forever impact what scientists know about the human brain and how it functions. In the first chapter of *Phineas Gage: A Gruesome but True Story About Brain Science*, author John Fleischman draws readers into Phineas's shocking and fascinating story with a lively and engrossing account of the freak accident.

"Phineas will never be his old self again."

"Horrible Accident in Vermont"

NOTES

. . .

1 Phineas is the foreman of a track construction gang that is in the process of blasting a railroad right-of-way through granite bedrock near the small town of Cavendish, Vermont. Phineas is twenty-six years old, unmarried, and five feet, six inches tall, short for our time but about average for his. He is good with his hands and good with his men, "possessing an iron **will** as well as an iron frame," according to his doctor. In a moment, Phineas will have a horrible accident.

2 It will kill him, but it will take another eleven years, six months, and nineteen days to do so. In the short run, Phineas will make a full recovery, or so it will seem to those who didn't know him before. Old friends and family will know the truth. Phineas will never be his old self again. His "character" will change. The ways in which he deals with others, **conducts** himself, and makes plans will all change. Long after the accident, his doctor will sum up his case for a medical journal. "Gage," his doctor will write, "was no longer Gage." Phineas Gage's accident will make him world famous, but fame will do him little good. Yet for many others—psychologists, medical researchers, doctors, and especially those who suffer brain injuries—Phineas Gage will become someone worth knowing.

3 That's why we know so much about Phineas. It's been 150 years since his accident, yet we are still learning more about him. There's also a lot about Phineas we don't know and probably never will. The biggest question is the simplest one and the hardest to answer: Was Phineas lucky or unlucky? Once you hear his story, you can decide for yourself. But right now, Phineas is working on the railroad and his time has nearly come.

4 Building a railroad in 1848 is muscle work. There are no bulldozers or power shovels to open a way through Vermont's Green Mountains for the Rutland & Burlington Railroad. Phineas's men work with picks, shovels, and rock drills. Phineas's special skill is blasting. With well-placed charges of black gunpowder,

SAMPLE ANNOTATION

Central Idea

The author states that Phineas's accident changed who he was, and he gives examples of how his behavior changed. The author also implies that Phineas's case made a big contribution to medical research. I think the central idea here is that Phineas's experience is a key part of how we came to understand the brain and its powerful effect on our personalities.

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NOTES

he shatters rock. To set those charges, he carries the special tool of the blasting trade, his "tamping iron." Some people confuse a tamping iron with a crowbar, but they are different tools for different jobs. A crowbar is for lifting up or prying apart something heavy. A tamping iron is for the delicate job of setting explosives. Phineas had his tamping iron made to order by a neighborhood blacksmith. It's a tapering iron rod that is three feet, seven inches long and weighs thirteen and a half pounds. It looks like an iron spear. At the base, it's fat and round, an inch and three quarters in diameter. The fat end is for tamping—packing down—loose powder. The other end comes to a sharp, narrow point and is for poking holes through the gunpowder to set the **fuse.** Phineas's tamping iron is very smooth to the touch, smooth from the blacksmith's **forge** as well as from constant use.

5 His task is to blast the solid rock into pieces small enough for his crew to dig loose with hand tools and haul away in ox carts. The first step is to drill a hole in the bedrock at exactly the right angle and depth, or the explosion will be wasted. All day, Phineas must keep an eye on his drillers to make sure they stay ahead. All day, Phineas must keep an eye on his diggers to make sure they keep up. All the time between, Phineas and his assistant are working with touchy explosives.

SAMPLE ANNOTATION

Textual Evidence

Phineas has a dangerous job working with explosives. He also manages a crew. It must have been hard to keep track of so many things. These details show that Phineas must have been a very hard worker to do such a difficult job.

6 They follow a strict **routine.** His assistant "charges" each new hole by filling the bottom with coarse-grained gunpowder. Phineas uses the narrow end of his iron to carefully press the ropelike fuse down into the powder. The assistant then fills up the rest of the hole with loose sand to act as a plug. Phineas will tamp the sand tight to bottle up the explosion, channeling the blast downward into the rock to shatter it. While his assistant is pouring the sand, Phineas flips his tamping iron around from the pointy end to the round end for tamping. Black powder is ticklish stuff. When it's damp, nothing will set it off. When it's too dry or mixed in the wrong formula, almost anything can set it off, without warning. But Phineas and his assistant have done this a thousand times—pour the powder, set the fuse, pour the sand, tamp the sand plug, shout a warning, light the fuse, and run like mad.

7 But something goes wrong this time. The sand is never poured down the hole; the black powder and fuse sit exposed at the bottom. Does his assistant forget, or does Phineas forget to look? Witnesses disagree. A few yards behind Phineas, a group of his men are using a hand-cranked derrick crane to hoist a large piece of rock. Some of the men remember seeing Phineas standing over the blast hole, leaning lightly on the tamping iron. Others say Phineas was sitting on a rock ledge above the hole, holding the iron loosely between his knees.

8 There is no argument about what happens next. Something or someone distracts Phineas. Does he hear his name called? Does he spot someone goofing off? Whatever the reason, Phineas turns his head to glance over his right shoulder. The fat end of his tamping iron slips down into the hole and strikes the granite.

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A spark flies onto the exposed blasting powder. Blam! The drill hole acts as a gun barrel. Instead of a bullet, it fires Phineas's rod straight upward. The iron shrieks through the air and comes down with a loud clang about thirty feet away.

9 This is what happens. Imagine you are inside Phineas's head, watching in extreme slow motion: See the pointy end of the rod enter under his left cheekbone, pass behind his left eye, through the front of his brain, and out the middle of his forehead just above the hairline. It takes a fraction of a fraction of a second for the iron rod to pass from cheekbone to forehead, through and through.

10 Amazingly, Phineas is still alive. The iron throws him flat on his back, but as his men come running through the gunpowder smoke, he sits up. A minute later, he speaks. Blood is pouring down his face from his forehead, but Phineas is talking about the explosion. His men insist on carrying him to an ox cart for the short ride into town. They gently lift him into the back of the cart so he can sit up with his legs out before him on the floor. An Irish workman grabs a horse and races ahead for the doctor while the ox cart ambulance rumbles slowly down the half-mile to Cavendish. Phineas's excited men crowd alongside, walking next to their injured boss. Still acting as a foreman, Phineas calls out for his time book and makes an entry as he rolls toward town.

11 Something terrible has happened, yet Phineas gets down from the cart without help. He climbs the steps of the Cavendish hotel, where he has been living, and takes a seat on the porch beside his landlord, Joseph Adams. A few minutes earlier, Adams had seen the Irishman ride past shouting for Dr. Harlow, the town physician. Dr. Harlow was not to be found, so the rider was sent on to the next village to fetch Dr. Williams. Now Phineas takes a neighborly seat on the porch and tells his landlord what happened to him.

12 That's how Dr. Edward Williams finds Phineas nearly thirty minutes after the accident. Dr. Williams pulls up in his buggy at the hotel porch, and there is Phineas, talking away. Friends, workmates, and the curious crowd around as Dr. Williams climbs down from his carriage. "Well, here's work enough for you, Doctor," Phineas says to him quite cheerfully.

13 Dr. Williams examines Phineas's head. He can't believe that this man is still alive. His skull is cracked open, as if something has popped out from the inside. Accident victims are often too shaken to know what happened, so Dr. Williams turns to Phineas's workmen for the story, but Phineas insists on speaking for himself. He tells Dr. Williams that the iron went right through his head.

14 Dr. Williams does not believe him.

NOTES

SAMPLE ANNOTATION

Textual Evidence

After the accident, Phineas is talking and working. I'd expect him to be in pain. It seems he has no pain and doesn't know how badly he's hurt. This shows that the brain can trick a person into thinking that he's fine when he is not.

Excerpted from *Phineas Gage: A Gruesome but True Story About Brain Science* by John Fleischman, published by HMH Books for Young Readers.

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PHINEAS
GAGE
A GRUESOME BUT
TRUE STORY ABOUT
BRAIN SCIENCE

First Read

Read *Phineas Gage: A Gruesome but True Story About Brain Science.* After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How is Phineas Gage described by the author in the beginning of the excerpt? How might the accident affect or change his behavior? Explain, citing specific textual evidence.

2. Using textual evidence, summarize in three sentences what happens to Phineas Gage on this fateful day and why it is remembered centuries later.

3. Why doesn't Dr. Edward Williams believe Phineas's account of what happened? Explain, citing specific textual evidence.

4. Read the following dictionary entry:

   conduct
   con•duct \kən ˈdəkt\ *verb*

   1. organize or direct something
   2. transmit energy
   3. behave in a specified way or manner

   Which definition most closely matches the meaning of **conduct** as it is used in paragraph 2? Write the correct definition of *conduct* here and explain how you figured out the correct meaning.

5. Find the word **routine** in paragraph 6 of *Phineas Gage: A Gruesome but True Story About Brain Science*. Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.

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Reading Skill: Central Idea

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify central ideas and their development throughout a text, note the following:

- ✓ the topic, or subject, of the text
- ✓ any central ideas that are stated directly, for example in a thesis statement
- ✓ how the author connects supporting details to one another and to each central idea of the text

STEP 2: To analyze central ideas and their development throughout a text, consider the following questions:

- ✓ Where do you see more than one central idea in the text?
- ✓ What bigger idea or ideas does the support in each paragraph explain or describe?
- ✓ How does the author's use of support add to or narrow down each central idea over the course of the text?

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Reread paragraphs 11–14 of *Phineas Gage: A Gruesome but True Story About Brain Science*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on how Gage behaves in paragraph 11, the reader can conclude that a central idea is —

○ A. The landlord and Gage know each other very well.
○ B. Gage is behaving very strangely for an accident victim.
○ C. The author is exaggerating how bad the accident really was.
○ D. Doctors in the 1800s were not as skillful as they are today.

2. The description of the "curious crowd" in paragraph 12 supports the central idea that—

○ A. Gage is well-liked.
○ B. Life in the town is dull.
○ C. What is happening is very unusual.
○ D. People in Vermont tend to be curious.

3. Details in paragraphs 13 and 14 build the central idea that—

○ A. Gage needed to receive medical attention sooner.
○ B. The town would benefit from more experienced doctors.
○ C. This is likely the first time someone survived such an accident.
○ D. Dr. Williams thinks Gage is not telling the truth about what happened.

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Reading Skill: Textual Evidence

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to cite evidence to explain and justify reasoning, do the following:

- ✓ read the text closely and critically
- ✓ find the textual evidence that is most relevant to your analysis
- ✓ cite the evidence from the text that most strongly justifies why your reasoning is valid
- ✓ cite the specific words, phrases, sentences, or paragraphs from the text that help others follow your reasoning
- ✓ combine information in the text with your own knowledge, experiences, and observations

STEP 2: In order to cite textual evidence to explain and justify reasoning, consider the following questions:

- ✓ Have I read the text closely and critically?
- ✓ What interpretation can I make about the text? What textual evidence am I using to justify it?
- ✓ Am I quoting the evidence from the text correctly?
- ✓ Does my textual evidence logically relate to my analysis? How can I use this textual evidence to explain my reasoning so that others can understand my analysis?
- ✓ What textual evidence most strongly supports my analysis?

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Reread paragraphs 6–9 of *Phineas Gage: A Gruesome but True Story About Brain Science*. Then answer the multiple-choice questions that follow.

YOUR TURN

PRACTICE

1. Which response best shows an inference that is supported by textual evidence?

   ○ A. The accident shows that gunpowder was too dangerous to be used safely.
   ○ B. The incident proves that accidents can happen to even the most experienced experts.
   ○ C. The confusion after the accident suggests that witnesses are unreliable.
   ○ D. Phineas deserved what happened because it was his fault.

2. Which paragraph includes the best evidence to explain that the cause of the accident is unknown?

   ○ A. 6
   ○ B. 7
   ○ C. 8
   ○ D. 9

3. Which textual evidence best justifies the reasoning that the accident happens too quickly to be fully observed?

   ○ A. "When it's too dry or mixed in the wrong formula, almost anything can set it off, without warning."
   ○ B. "A few yards behind Phineas, a group of his men are using a hand-cranked derrick crane to hoist a large piece of rock."
   ○ C. "A spark flies onto the exposed blasting powder. Blam!"
   ○ D. "It takes a fraction of a fraction of a second for the iron rod to pass from cheekbone to forehead, through and through."

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PHINEAS
GAGE
A GRUESOME BUT
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BRAIN SCIENCE

Close Read

Reread *Phineas Gage: A Gruesome but True Story About Brain Science*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread the first three paragraphs of *Phineas Gage: A Gruesome but True Story About Brain Science*. Identify a supporting detail in paragraph 3, and explain the central idea that is revealed by the beginning of the excerpt.
2. Reread paragraphs 4–6. Does the author think people who work on the railroad have a difficult job or an easy job? Describe the author's perspective about railroad workers, using textual evidence.
3. An important inference from paragraph 6 is that working with gunpowder is risky. Identify textual evidence that justifies this reasoning, and explain what makes working with gunpowder so risky.
4. Reread paragraphs 7–9. Identify a supporting detail that helps to develop the central idea of *Phineas Gage: A Gruesome but True Story About Brain Science*. Explain the central idea and how the textual evidence supports it.
5. In paragraph 3, the author states that 150 years after Phineas Gage's accident there is still a lot we don't know. Why are people still interested in Gage's story? Identify a detail that makes Gage's story still intriguing 150 years later.

EXPOSITORY

WRITE

Write an expository essay that explains how Phineas Gage's reaction to his serious injury impacts Dr. Williams. How do the details about the interaction between Phineas and Dr. Williams connect to a central idea of the overall text? Be sure to cite specific facts and quote the text when necessary in order to support your essay. Structure your essay to include a thesis statement, paragraphs with supporting details and evidence, and a conclusion.

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The Gift of the Magi

FICTION
O. Henry
1906

Introduction

Known for his trademark surprise endings, American writer O. Henry (1862–1910) penned over 400 short stories, often at the rate of one a day, before passing away at the age of 47. One of his most beloved tales, "The Gift of the Magi," is the story of Della and Jim, a young couple living in New York City, struggling to make ends meet—and hoping to have enough left over to buy each other Christmas presents.

“Say ‘Merry Christmas!’ Jim, and let’s be happy.”

NOTES

1 ONE dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one’s cheeks burned with the silent imputation of parsimony[1] that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

2 There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles **predominating**.

3 While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad[2].

4 In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name “Mr. James Dillingham Young.”

5 The “Dillingham” had been flung to the breeze during a former period of prosperity when its possessor was being paid $30 per week. Now, when the income was shrunk to $20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called “Jim” and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

6 Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. She had been saving every penny she

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1. **imputation of parsimony** accusation of cheapness
2. **mendicancy squad** police whose task was to arrest beggars or the homeless

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NOTES

could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

7 There was a pier glass between the windows of the room. Perhaps you have seen a pier glass in an $8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

8 Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

9 Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to **depreciate** Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

10 So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

11 On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

12 Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

13 "Will you buy my hair?" asked Della.

14 "I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

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NOTES

15 Down rippled the brown cascade.

16 "Twenty dollars," said Madame, lifting the mass with a practised hand.

17 "Give it to me quick," said Della.

18 Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was **ransacking** the stores for Jim's present.

19 She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation—as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

20 When Della reached home her intoxication gave way a little to **prudence** and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends—a mammoth task.

21 Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

22 "If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"

23 At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

24 Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying a little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

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NOTES

25 The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

26 Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

27 Della wriggled off the table and went for him.

28 "Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift I've got for you."

29 "You've cut off your hair?" asked Jim, **laboriously**, as if he had not arrived at that patent fact yet even after the hardest mental labor.

30 "Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

31 Jim looked about the room curiously.

32 "You say your hair is gone?" he said, with an air almost of idiocy.

33 "You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

34 Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

35 Jim drew a package from his overcoat pocket and threw it upon the table.

36 "Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me

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like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

37 White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

38 For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

39 But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

40 And then Della leaped up like a little singed cat and cried, "Oh, oh!"

41 Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

42 "Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

43 Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

44 "Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

45 The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

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ARGUMENTATIVE

WRITE

At the end of “The Gift of the Magi,” the readers learn that Jim sold his watch to buy expensive combs for long hair for Della, who ironically, sold most of her hair to buy a watch chain for him. O. Henry states in the final paragraph, “Of all those who give gifts these two were the wisest.” Do you think the author should have included this paragraph in the story? Why or why not? Discuss your opinion with a group of peers, considering the following questions: If the last paragraph were absent, would readers’ impressions of the story’s tone and message change? Does including the final paragraph prevent readers from interpreting the events in different ways, or does it provide them with useful insight about the writer’s views?

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Use one vocabulary word to write a conflict that could happen in a suspenseful story. Using new vocabulary words in writing helps you make sure that you understand what the words mean and how to use them in a sentence. (ex. A student needs to ***access*** her friend's phone to figure out why he suddenly disappeared, but she only has three chances to guess what the password is.)
2. Identify and highlight any prefixes in the vocabulary words in this list. Then, explain how each prefix helps you make an inference about the word's meaning. The prefixes in this list include:
    - *a*-: to, toward or not, without
    - *con*-: with
    - *ex*-, *e*-: out of
    - *ten*-: hold

   Students may also use an online or print dictionary to identify any prefixes in these vocabulary words. Analyzing how prefixes alter the meaning of a word can help you improve your understanding of that word and make inferences about the meaning of words with the same prefix. (ex. The word ***expose*** involves putting information out into view after it had been hidden since ex- means "out.")
3. In a group, work together to develop a tableau, or paused scene, to represent a word and see if the class can guess which word you have selected. Staging a scene based on a word asks you to analyze its meaning and present classmates with a visual that helps them remember the meaning of that word. (ex. To show ***tension,*** members of the group appear to be at a movie theater and showing how nervous the movie is making them feel in different ways: one person is on the edge of her seat, one person is about to spill a box of popcorn, and one person is hiding under his seat.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied suspense and analyzed why many people enjoy it. Think of a suspenseful scene from a story, poem, movie, or TV series. What happens during that scene? What makes it suspenseful? Would you change that scene in any way to increase tension? Use as many Big Idea and Academic Vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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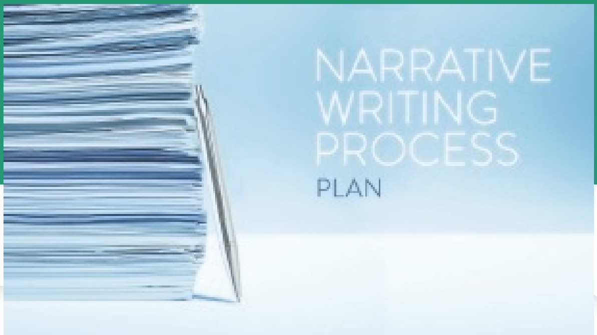
Extended Writing Project and Grammar

EXTENDED WRITING PROJECT
NARRATIVE WRITING



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

Authors often create suspense from unlikely sources. The old man in “The Tell-Tale Heart” had no reason to fear the man who lived in a room in his home . . . until he was murdered. In “The Lottery,” a town’s annual summer gathering takes a horrifying turn of events.

Writing Prompt

What happens when fear comes from an unlikely source?

Use the techniques you’ve learned in this unit to write your own suspenseful narrative. Your characters may experience suspense in a familiar place or while they’re with people they know and trust. Perhaps the fear comes from an everyday object or situation. Regardless of which unlikely source you choose, be sure your narrative includes the following:

- ✓ a plot that engages the reader
- ✓ narration in a clearly established point of view
- ✓ a clear setting
- ✓ characters and dialogue
- ✓ a feeling of suspense
- ✓ a clear theme

Introduction to Narrative Writing

Narrative writing tells a story of experiences or events that have been imagined by a writer or that have happened in real life. Good narrative writing effectively uses genre characteristics and craft, such as vivid description and sensory details, and a purposeful structure with a series of events that engage the reader and may be sequential or nonsequential. The characteristics of narrative writing include:

- a narrator
- characters
- theme/refllection
- setting
- plot

In addition to these characteristics, narrative writers also carefully craft their work through their use of dialogue, details, word choice, and figurative language. These choices help to shape the tone, mood, and overall style of the text. Effective narratives combine these genre characteristics and craft to engage the reader.

As you continue with this Extended Writing Project, you’ll receive more instruction and practice in crafting each of the characteristics of fiction writing to create your own suspenseful narrative.

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Before you get started on your suspenseful narrative, read this final version that one student, Lucia, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of narrative writing that Lucia included in her narrative.

STUDENT MODEL

READ AND ANNOTATE

NOTES

A Quiet Friday Night

1 The microwave timer chimes, and I push the button to release the door. A wave of butter-scented popcorn hits my face, and my taste buds long to try it. I pour it eagerly into a big wooden bowl and shake on some salt, humming to myself. My cell phone rings. It's Mom.

2 "Just checking in!" Mom chirps.

3 "I'm fine," I say, rolling my eyes, which of course she can't see.

4 "Okay, okay. I'll let you go. But Ella—" Mom trails off. I can tell she wants to say something.

5 "Yes?" I ask.

6 "Not too much ZeldaZee, okay?"

7 "Sure, Mom. I promise." She also can't see my fingers, which are crossed.

8 While carrying the bowl of popcorn under one arm and a tall glass of fizzy water in one hand, I shuffle in my slippered feet down the hallway to my bedroom in record-breaking time. The house hums contentedly around me. It is Friday night, and I have the whole place to myself. Mom is at a work dinner, and my younger brother, Tom the Slob, is at a sleepover. The quiet feels like a rare treat, but most exciting of all is the promise of uninterrupted time with my favorite YouTube star, ZeldaZee.

9 Once I make it to my bedroom without spilling a thing, I climb up onto my neatly made bed—Mom's a stickler for asking me to make it. My open laptop has already fallen asleep there, but I awaken the screen with one click. ZeldaZee's channel is queued up and ready to go, so I toss a kernel of popcorn into my mouth and hit play.

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10 Here's what I can tell you about ZeldaZee: She's sixteen. She has a little brother (just like me!) whom she calls Stinker, but I'm pretty sure that's not his real name. She has two Siamese cats, who often show up in her videos dressed in different outfits or draped in some of her jewelry. She lives in the suburbs, but I'm not sure where—she keeps it vague. ZeldaZee covers a lot of different topics—school life, fashion, family, beauty—but the thing I love about her is her personality; I swear it feels like she's talking right to me. When she looks into the camera and tells a story about her day, I laugh as though one of my friends were talking to me. Sometimes, I find myself responding to her out loud. I have to remind myself she can't hear me.

11 The title of this video is "How Not to Get Lost in Your Own Neighborhood." It shows ZeldaZee walking through her neighborhood on a sunny afternoon, pointing at familiar landmarks. "Look for street names!" she instructs, and the camera swings up to hold on the names of the cross streets: Magnolia and Pine. *Hey, wait a second*, I think. *We have an intersection of Magnolia and Pine not too far from here!* I take a sip of fizzy water, thinking a wonderful thought: What if ZeldaZee lives in my neighborhood? I've wondered it before. I swear she drove by a nearby mini mall in her episode "How to Shop Like a Boss." However, ZeldaZee has over twelve million followers. She's a star! If she lived in my neighborhood, wouldn't I have heard about it?

12 On screen, meanwhile, ZeldaZee continues down the list. "Ask a friendly-looking neighbor!" ZeldaZee instructs. She waves to an old woman in gardening gloves, repotting some tulips. "Hey!" calls ZeldaZee. "Do I look familiar to you?"

13 I squint at the screen. I'm almost positive I've seen that old lady before. Didn't she used to give me piano lessons? Miss Gomez, wasn't it? A feeling of unease creeps down my spine, and it takes me a second to realize why: Last week, Mom told me that Miss Gomez had died.

14 Suddenly, ZeldaZee whirls around to face the screen. In a low voice she says, "Ella, I have something to tell you."

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15 The popcorn kernel in my fingers is frozen halfway to my open mouth. Ella. That's me.

16 "Don't freak out," says ZeldaZee, still in that same low voice. "But there's someone in your house."

17 My blood turns to ice in my veins. Then I shake it off. She can't possibly be talking to me. I look to the door of my room, force myself to laugh. "Whatever," I say aloud.

18 "You still have time," ZeldaZee continues. I search her face for the usual glint of mischief, but her eyes are oddly blank. "Ella, you need to act fast. Pick up your phone."

19 I scan the room, searching for my cell phone, but I am filled with a sense of dread once I realize that I left it in the kitchen.

20 "He's coming down the hallway," ZeldaZee tells me, her voice almost a whisper. "Now's your chance."

21 This can't be right. I snap the laptop shut. "Weird," I say. But the word sounds more casual than I feel. I'm just swinging my legs over the side of the bed when I hear it: the creak of floorboards just outside my door.

22 "Hello?" My voice makes a tiny scratchy sound as it leaves my throat.

23 To my horror, the doorknob begins to twist.

24 I run for the window. I'm on the second floor, but that hardly matters. As I scramble onto the roof, I see the door to my room swing open. "Ella! Ella!"

25 It's ZeldaZee. She's calling to me. But where is she? I peer over the ledge of the roof. My familiar front lawn looms in front of me, a map of shadows. *I'll climb down the trellis*, I tell myself. Once on the ground, I can run to a neighbor's house for help.

26 As I twist my body to try and catch hold of the trellis with my feet, I see through my bedroom window. Inside, someone rushes through the room. "Ella!"

27 My foot slips. I start to fall. I open my mouth to scream, but no sound comes out.

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NOTES

28 “Ella! Wake up!”

29 I jolt upright. I’m sitting in my room, blinking up into . . . Mom’s face.

30 She looks concerned. “You were having a nightmare.”

31 “Was I?” I look around. The bowl of popcorn has capsized on the bed, kernels dusting over my open laptop’s keyboard as a result. “I must’ve fallen asleep.”

32 “Watching ZeldaZee, I presume,” says Mom. She doesn’t try to conceal the disapproval in her voice.

33 Was it really all a dream? I click the keyboard and watch as my computer lurches to life. According to the screen, I’ve watched eleven episodes of ZeldaZee. That’s funny because I can only remember the first.

34 “I had the weirdest dream,” I say.

35 Mom is shaking her head. “And what have I told you about food in your room?”

36 “I’m sorry,” I say.

37 “Just don’t do it again.”

38 “Oh, believe me,” I say, meaning it this time. “I won’t!” One look at ZeldaZee’s face on my screen and my stomach clenches up. Now that the feelings of fear and confusion are wearing off, there’s one consolation, though: I think I’m finally cured of my obsession with ZeldaZee!

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PLAN YOUR NARRATIVE

WRITE

Writers often take notes about story ideas before they sit down to write. Think about what you've learned so far about narrative writing to help you begin prewriting.

- **Purpose:** What do you want readers to think and feel when they read your narrative?
- **Audience:** Who is your audience, and how do you think they may respond to your story?
- **Narrator:** Who is telling your story? From which point of view is your story being told, and why?
- **Setting:** Where and when will your story be set? What kinds of problems might these characters face? How might the setting of your story affect the characters and problem?
- **Characters:** What types of characters would you like to write about in your narrative?
- **Plot:** What events will lead to the resolution of the conflict while keeping a reader engaged?
- **Theme:** If you are writing an imagined narrative, what general message about life do you want to express? If you are writing a real narrative, what careful thoughts about the significance of your experience will you include?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will discuss in your narrative.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer to this short summary as you continue through the steps of the writing process.

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Writing Skill: Organizing Narrative Writing

As you consider how to organize your narrative, use the following questions as a guide:

- Who are the narrator and the characters in the story?
- How will I introduce the characters throughout the story?
- From what point of view will the story be told?
- Where will the story take place?
- What conflict or problem will the characters have to resolve?
- Does the plot flow logically and naturally from one event to the next?

Here are some strategies to help you organize your narrative:

- Introduce a narrator and/or characters.
    - > Choose the role each character will play.
    - > Choose a point of view.
        - o A first-person narrator can be a participant or character in the story.
        - o A third-person narrator tells the story as an outside observer.
- Organize the sequence of the plot's events.
    - > Begin with your **exposition**—decide what background information your readers need to know about the characters, setting, and conflict.
    - > List the events of the **rising action**—be sure that these events build toward the climax.
    - > Describe what will happen during the **climax** of the story—make sure that this is the point of highest interest, conflict, or suspense in your story.
    - > List the events of the **falling action**—make sure that these events show what happens to the characters as a result of the climax.
    - > Explain the **resolution** of the main conflict in your story.

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YOUR TURN

PRACTICE

Complete the chart below by putting each event in its correct place in the narrative sequence.

Event Options	
A	He doesn't see anything familiar, but he decides to walk around and figure out where he is.
B	The main character wakes up in a world he doesn't recognize.
C	He figures out he has to stay in the new world.
D	He tries to find a way home but is unable to.
E	He realizes the new world is similar to his old one, and he can be happy there.

Narrative Sequence	Event
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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YOUR TURN

PRACTICE

Complete the chart below by writing a short summary of what will happen in each section of your narrative.

Narrative Sequence	Summary
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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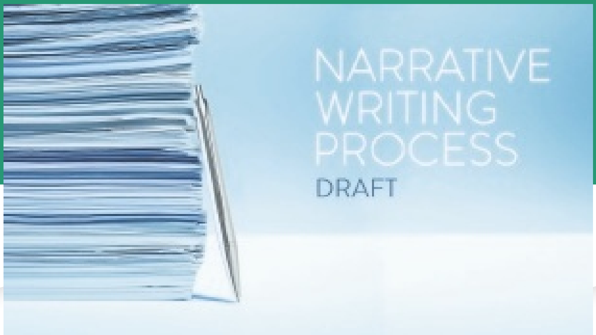

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR NARRATIVE

WRITE

You have already made progress toward writing your suspenseful narrative. Now it is time to write your first draft.

Use your plan and other responses in your Binder to draft your narrative. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing is organized and provides readers with a clear exposition:

Draft Checklist:

- ☐ Have I made my conflict clear to the reader? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ Does the sequence of events in my story make sense? Will readers be engaged by the organization and want to keep reading to find out what happens next?
- ☐ Does my writing flow together naturally, or is it choppy? Will my readers be able to easily follow and understand descriptions of characters, settings, or events and recognize my narrative point of view?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Lucia's narrative. You will see places where she has revised parts of her narrative as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Lucia will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

A Quiet Friday Night

~~I am standing in my kitchen when my cell phone rings. The screen tells me that it's my Mom.~~

~~"Just checking in!"~~

~~"I'm fine. I promise," I say.~~

~~"Okay, okay. I'll let you go. But . . ." Mom trails off.~~

~~"Yes?"~~

~~"Not too much ZeldaZee, okay?"~~

~~"Sure, Mom. I promise."~~

The microwave timer chimes, and I push the button to release the door. A wave of butter-scented popcorn hits my face, and my taste buds long to try it. I pour it eagerly into a big wooden bowl and shake on some salt, humming to myself. My cell phone rings. It's Mom.

"Just checking in!" Mom chirps.

"I'm fine," I say, rolling my eyes, which of course she can't see.

"Okay, okay. I'll let you go. But Ella—" Mom trails off. I can tell she wants to say something.

"Yes?" I ask.

"Not too much ZeldaZee, okay?"

Story Beginnings

Lucia adds action and description to help readers better imagine the opening scene. She describes what her character is doing as she talks to her mom, and these actions reveal parts of the main character's personality.

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"Sure, Mom. I promise." She also can't see my fingers, which are crossed.

While carrying the bowl of popcorn under one arm and a tall glass of fizzy water in one hand I shuffle in my slippered feet down the hallway to my bedroom in record-breaking time. The house was queit around me. It is Friday night, and I have the whole place to myself. Mom is at a work dinner, and my younger brother, Tom the Slob, is at a sleepover. I'm excited, but most exciteing of all is the promise of unterrupted time with my favorite YouTube star, ZeldaZee.

I climb up onto my neatly made bed, and my open laptop has fallen asleep there. With one click, I awaken the screen. ZeldaZee's channel is queued up and ready to go. I toss a kernel of popcorn into my mouth and hit play.

~~Here's what I can tell you about ZeldaZee: She's sixteen. She has a little brother and two Siamese cats.They lives in a suburb. I don't know which one. ZeldaZee covers a lot of different topics--I love her videos, and I love ZeldaZee. Even though I've never met her, I feel like she's a friend.~~

Here's what I can tell you about ZeldaZee: She's sixteen. She has a little brother (just like me!) whom she calls Stinker, but I'm pretty sure that's not his real name. She has two Siamese cats, who often show up in her videos dressed in different outfits or draped in some of her jewelry. She lives in the suburbs, I'm not sure where—she keeps it vague. ZeldaZee covers a lot of different topics—school life, fashion, family, beauty—but the thing I love about her is her personality; I swear it feels like she's talking right to me. When she looks into the camera and tells a story about her day, I laugh as though one of my friends were talking to me. Sometimes, I find myself responding to her out loud. I have to remind myself she can't hear me.

Improving Writing

Lucia adds more description and detail to help readers better imagine the ZeldaZee videos and to show why she feels connected to ZeldaZee.

~~I watched "How Not to Get Lost in Your Own Neighborhood." It shows ZeldaZee walking through her nieghborhood on a sunny afternoon, pointing at familiar landmarks. "Look for street names!" she instructs, and the camera shows the name of the cross-street: Magnolia and Pine. Hey wait a second, I think. We have an intersection~~

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NOTES

~~of Magnolia and Pine not too far from here! I think: What if ZeldaZee lives in my neighborhood? I've wondered it before. I swear she drove by a nearby mini mall in one episode --. ZeldaZee has over twelve million followers. She's a star! If she lived in my nieghborhood, I think I would know?~~

~~On screen ZeldaZee continues down the list. "Ask a friendely-looking neighbor!" ZeldaZee instructs. She waves to an old woman. "Hey!" calls ZeldaZee. "Do I look familiar to you?"~~

~~I squint at the screen because I'm almost positive that I've seen that old lady before. A feeling of unease creeps down my spine.~~

The title of this video is "How Not to Get Lost in Your Own Neighborhood." It shows ZeldaZee walking through her neighborhood on a sunny afternoon, pointing at familiar landmarks. "Look for street names!" she instructs, and the camera swings up to hold on the names of the cross streets: Magnolia and Pine. *Hey, wait a second,* I think. *We have an intersection of Magnolia and Pine not too far from here!* I take a sip of fizzy water, thinking a wonderful thought: What if ZeldaZee lives in my neighborhood? I've wondered it before. I swear she drove by a nearby mini mall in her episode "How to Shop Like a Boss." However, ZeldaZee has over twelve million followers. She's a star! If she lived in my neighborhood, wouldn't I have heard about it?

On screen, meanwhile, ZeldaZee continues down the list. "Ask a friendly-looking neighbor!" ZeldaZee instructs. She waves to an old woman in gardening gloves, repotting some tulips. "Hey!" calls ZeldaZee. "Do I look familiar to you?"

I squint at the screen. I'm almost positive I've seen that old lady before. Didn't she used to give me piano lessons? Miss Gomez, wasn't it? A feeling of unease creeps down my spine and it takes me a second to realize why: Last week, Mom told me that Miss Gomez had died.

Suddenly, ZeldaZee whirls around to face the screen. In a low voice she says "Ella."

The popcorn kernel in my fingers are frozen, halfway to my open mouth. Ella. That's me.

~~"Don't freak out, said ZeldaZee, still in that same low voice. "But there's someone in your house."~~

Transitions

Lucia adds transition words to signal important shifts in the plot of her story and show a relationship between events that are happening at the same time. She uses the word "however" to show how Ella's thoughts shift from supporting her idea about where ZeldaZee could live to doubting it. She adds the word "meanwhile" to show what is happening in the video while Ella is thinking.

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NOTES

~~I'm scared. Then I shake it off. She can't possibly be talking to me. I look to the door of my room. "Whatever," I say aloud.~~

~~"You still have time." I search her face for the usual glint of mischief, but her eyes are oddly blank.~~

~~I scan the room, searching for my cell phone, but I realize that I left it in the kitchen. It must be near the microwave!~~

~~He's coming down the hallway," ZeldaZee tells me, her voice almost a whisper.~~

"Don't freak out," says ZeldaZee, still in that same low voice. "But there's someone in your house."

My blood turns to ice in my veins. Then I shake it off. She can't possibly be talking to me. I look to the door of my room, force myself to laugh. "Whatever," I say aloud.

"You still have time," ZeldaZee continues. I search her face for the usual glint of mischief, but her eyes are oddly blank. "Ella, you need to act fast. Pick up your phone."

I scan the room, searching for my cell phone, but I am filled with a sense of dread once I realize that I left it in the kitchen.

"He's coming down the hallway," ZeldaZee tells me, her voice almost a whisper. "Now's your chance."

This can't be right. There's no way she's right as she's talking to me through my computer. I decide to ignore her words as I fold the screen on my laptop shut. "Weird," I say. But the word sounds more casual than I feel. I'm just swinging my legs over the side of the bed when I hear it: the creak of floorboards just outside my door.

"Hello?" My voice makes a tiny scratchy sound as it leaves my throat.

To my horror, the doorknob begins to twist.

~~I run for the window. I'm on the second floor, but that hardly matters. I climb onto the roof. The door to my room opens. "Ella! Ella!"~~

~~ZeldaZee is calling to me. But where is she? I peer over the ledge of the roof. *I'll climb down the trellis*, I tell myself. Once on the ground, I can run to a neighbor's house for help.~~

Narrative Techniques

Lucia improves her use of dialogue by including lines from ZeldaZee that make the scene more suspenseful. She also adds an identifying name to a line of dialogue to make sure that readers know who is saying it. In addition, Lucia includes more description to show how scared Ella is.

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NOTES

Descriptive Details

Lucia adds more descriptive details to her draft so that readers can better imagine what is happening during the climax of the story. She wants to show readers what Ella is experiencing at this tense moment, so she adds sensory language.

~~As I try and catch hold of the trellis with my feet, I see through my bedroom window. Inside, someone is moving around. "Ella!"~~

~~My foot slips. I start to fall. I open my mouth to scream, but I can't.~~

I run for the window. I'm on the second floor, but that hardly matters. As I scramble onto the roof, I see the door to my room swing open. "Ella! Ella!"

It's ZeldaZee. She's calling to me. But where is she? I peer over the ledge of the roof. My familiar front lawn looms in front of me, a map of shadows. *I'll climb down the trellis*, I tell myself. Once on the ground, I can run to a neighbor's house for help.

As I twist my body to try and catch hold of the trellis with my feet, I see through my bedroom window. Inside, someone rushes through the room. "Ella!"

My foot slips. I start to fall. I open my mouth to scream, but no sound comes out.

"Ella! Wake up!"

I jolt upright. I'm sitting in my room, blinking up into . . . Mom's face.

She looks concerned. "You were having a nightmare."

"Was I?" I look around. "Watching ZeldaZee, I presume." says Mom.

She knows me too well. The bowl of popcorn is spilled all over my bed and laptop. "I must've fallen asleep."

~~Was it realy all a dream? I click the keyboard and watch as my computer lurched to life. According to the screen, I've watched eleven episodes of ZeldaZee. That's funny. I can only remember the first.~~

~~Mom is shakeing her head. "And what have I told you about food in your room."~~

~~"I'm sorry," I say.~~

~~"Just don't do it again."~~

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~~“Oh beleive me, I won’t!”~~

Was it really all a dream? I click the keyboard and watch as my computer lurches to life. According to the screen, I’ve watched eleven episodes of ZeldaZee. That’s funny because I can only remember the first.

“I had the weirdest dream,” I say.

Mom is shaking her head. “And what have I told you about food in your room?”

“I’m sorry,” I say.

“Just don’t do it again.”

“Oh, believe me,” I say, meaning it this time. “I won’t!” One look at ZeldaZee’s face on my screen and my stomach clenches up. Now that the feelings of fear and confusion are wearing off, there’s one consolation, though: I think I’m finally cured of my obsession with ZeldaZee!

NOTES

Conclusions

To improve her conclusion, Lucia adds important details that briefly summarize what has happened to Ella and show her thoughts and feelings about the events.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- areas where peers or teachers had difficulty understanding what you want to communicate because
  - > your descriptions need more detail,
  - > the events in your narrative could be ordered more logically,
  - > your grammar, punctuation, or usage could be improved so that errors do not get in the way
- what type of revision would best address each piece of feedback, for example:
  - > reordering paragraphs to make events flow better
  - > using precise words and phrases to make descriptions less vague
- whether the suggestions are free from error and help meet your writing goals

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Lucia received more feedback from another peer. Which piece of feedback will help her address the biggest issue in her draft?

> I liked all the details you included, but the scene in the middle could be stronger if you added more descriptions. The ending was confusing. The dialogue with her mom could make it more clear Ella was having a bad dream. I like the dialogue in your story. Maybe the characters could talk more? I think you should change the names of the characters.

○ A. I liked all the details you included, but the scene in the middle could be stronger if you added more descriptions.
○ B. The ending was confusing. The dialogue with her mom could make it more clear Ella was having a bad dream.
○ C. I like the dialogue in your story. Maybe the characters could talk more?
○ D. I think you should change the names of the characters.

2. Which piece of the following feedback is the least helpful and should not be recommended for Lucia to use?

> The dialogue in your first paragraph could include more information to introduce the characters. Adding descriptions of Ella's home would help establish the setting. Ella should be playing video games instead of watching videos. That's what I'd do because videos are boring. You also had several spelling and grammar errors that made it hard for me to understand what you were trying to say.

○ A. The dialogue in your first paragraph could include more information to introduce the characters.
○ B. Adding descriptions of Ella's home would help establish the setting.
○ C. Ella should be playing video games instead of watching videos. That's what I'd do because videos are boring.
○ D. You also had several spelling and grammar errors that made it hard for me to understand what you were trying to say.

IMPROVING WRITING

WRITE

Use the questions and strategies on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Story Beginnings

To revise the opening of your personal or fictional narrative, ask yourself the following questions:

- What do my readers need to know about the characters, the setting, and the main character's conflict and perspective?
- Who is the narrator of my story? What point of view will the narrator have?
- What happens to the main character in my story?
- How can I better capture my readers' interest?

There are many ways to begin your personal or fictional narrative. Here are some strategies that you can use to establish the exposition:

- Action
  - > Open with an exciting moment to interest readers.
  - > Use a character's actions to show something important about who the character is.
  - > Use a character's reactions to help reveal the character's perspective.
- Description
  - > Use specific details and precise language to help readers imagine the setting.
  - > Use vivid descriptions and sensory details to capture readers' interest.
- Dialogue
  - > Use dialogue to reveal aspects of the setting or conflict.
  - > Use a character's internal thoughts to show the character's perspective.
- Point of View
  - > Use the narrator's voice to establish the point of view.
    - o first-person: the narrator is a character in the story and uses the pronouns *I* and *me*
    - o third person: the narrator is outside the story
    - o third-person omniscient: the narrator knows the thoughts and actions of all characters
    - o third-person limited: the narrator knows the thoughts and actions of only one character

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from the beginning of a previous draft of Lucia's story. The meaning of the underlined sentence is unclear. How could Lucia use precise language to improve the clarity of the sentence and help readers better imagine the story's setting?

> It is Friday night, and I have the whole house to myself. Mom is at a work dinner, and my younger brother, Tom the Slob, is at a sleepover. The quiet feels cool. However, the most exciting of all is the promise of uninterrupted time with my favorite YouTube star, ZeldaZee.

○ A. Change *cool* to *awesome*.
○ B. Change *cool* to *soothing*.
○ C. Change *quiet* to *silence*.
○ D. Change *quiet* to *quietly*.

2. Lucia wants to provide more information about her setting and characters in her story's exposition. How can she rewrite the underlined sentence using more vivid descriptions and specific details?

> I haven't been home alone for months. Thankfully, tonight, my brother is at a sleepover and Mom is at a work dinner, so I have the place to myself for the next three hours. The house feels so great right now.

○ A. It feels exciting to have the house all to myself.
○ B. The house has not felt this empty since Halloween, when the rest of the family was out in their costumes trick-or-treating and I got to stay home all alone—my first time without our normal babysitter.
○ C. I love the house when it is this quiet and empty.
○ D. For once, I can actually hear the calming buzz of the air-conditioning and the quiet purr of my cat, without the nagging reminders of my mom and the loud laughter of my brother to drown them out.

STORY BEGINNINGS

WRITE

Use the questions and strategies on the previous page to revise the beginning of your suspenseful narrative.

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Writing Skill: Narrative Techniques

As you begin to develop techniques you will use to write your narrative, ask yourself the following questions:

- What story do I want to tell? Is it personal or fictional?
- How should I narrate the story?
- What narrative techniques can I use to strengthen the setting, characters, and plot?
- How quickly or slowly should I relay the events of the plot? Why?

Here are some types of narrative techniques you can use to accomplish different purposes:

- To narrate story events
  - > narration: the method used to tell the story, including first-, second-, or third-person point of view
  - > stream of consciousness: a narrative method that presents a character's unbroken internal thoughts
- To develop literary elements such as characters, setting, and plot
  - > dialogue: conversation between characters
  - > description: details such as sensory details and literal and figurative language
  - > juxtaposition: the side-by-side placement of two things to compare and contrast
  - > perspective: the attitude of the author or the characters; complex narratives feature multiple perspectives
- To advance the plot
  - > pacing: the speed at which the story is told; setting an appropriate pace creates tension and establishes tone and mood
  - > flashback: an alteration in time to convey a significant past occurrence
  - > foreshadowing: a suggestion about future events

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YOUR TURN

PRACTICE

Read each quote below. Then, complete the chart by matching each quote with the narrative technique that it best illustrates.

Quote Options	
A	She lives in the suburbs, but I'm not sure where—she keeps it vague.
B	"I had the weirdest dream," I say.
C	It's ZeldaZee. She's calling to me. But where is she?
D	My blood turns to ice in my veins.

Narrative Technique	Quote
Dialogue	
Pacing	
Description	
Foreshadowing	

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YOUR TURN

PRACTICE

Complete the chart below by rewriting part of your narrative using each narrative technique.

Narrative Technique	Rewrite
Dialogue	
Pacing	
Description	
Foreshadowing	

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Writing Skill: Descriptive Details

First, reread the draft of your narrative and identify the following:

- where descriptive details are needed to convey experiences and events
- where figurative language could be used to convey experiences and events, including:
  - **metaphors,** words or phrases for one thing that are used to refer to another thing in order to show or suggest that they are similar
  - **similes,** comparisons of two unlike things, often introduced by *like* or *as*
  - **personification,** a metaphor which represents a thing or idea as a person
  - **hyperbole,** an exaggerated statement or claim not meant to be taken literally
  - **allusion,** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance
- vague, general, or overused words and phrases
- places where you want to tell how something looks, sounds, feels, smells, or tastes

To use precise language, descriptive details, and sensory details to capture the action and convey experiences and events, consider the following questions:

- What experiences and events do I want to convey in my writing?
- Have I included relevant and descriptive details?
- Where can I add descriptive details to describe the characters and the events of the plot?
- How can I use sensory details to help my reader create a picture of the action, experiences, and events?
- What can I refine or revise in my word choice so that the reader can picture what is taking place?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a sentence from one of Lucia's previous drafts. Lucia wants to use figurative language to show readers how comfortable she felt just before she watched ZeldaZee. Which revision BEST helps readers imagine how she felt?

> Before I started to watch ZeldaZee, I sat on my bed with my popcorn, and my back was against some pillows.

○ A. I now had everything I needed to start the show—popcorn, water, pillows, and my laptop.
○ B. I kept my bowl of puffy popcorn beside me and sank into my pile of pillows like they were quicksand. I was now ready to click play.
○ C. After enjoying a handful of salty, buttery popcorn and a sip of the refreshing fizzy water, I clicked play on the latest ZeldaZee video.
○ D. I sat on my bed with my back against a pillow, allowing the sound of ZeldaZee's voice to take over the silence of my house.

2. Below is a section of one of Lucia's previous drafts. In the underlined sentence, Lucia did not use the most precise word to describe Ella's actions. Which of the following is the best replacement for the word *see*?

> I hear her. ZeldaZee is calling to me. But I can't see her. Where is she? I see over the ledge of the roof. *I'll climb down the trellis*, I tell myself. Once I am on the ground, I can run to a neighbor's house for help.

○ A. fall
○ B. shrink
○ C. gaze
○ D. hear

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YOUR TURN

PRACTICE

Complete the chart by writing a descriptive detail that appeals to each sense for your narrative.

Sense	Descriptive Detail
Sight	
Smell	
Touch	
Taste	
Sound	

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Writing Skill: Transitions

Before you revise your current draft to include transitions, think about

- the order of events, including the rising action, climax, falling action, and resolution;
- moments where the time or setting changes;
- relationships between characters and plot events.

Next, reread your current draft and note areas in your narrative where

- the order of events is unclear or illogical;
- changes in time or setting are confusing or unclear; look for
    - > sudden jumps,
    - > missing or illogical plot events or character experiences,
    - > places where you could add more context or exposition, such as important background information about the narrator, setting, characters, and conflict.

Revise your draft to use a variety of transition words, phrases, and clauses to convey shifts in time, setting, or action, using the following questions as a guide:

- Do the events of the rising action, climax, falling action, and resolution flow naturally and logically?
- Did I include varied transitions that signal changes in time, setting, and action?
    - > A phrase such as *that next night* can indicate a change in time.
    - > A clause such as *Bob boarded a train to Iowa* can indicate a shift in setting and action.
- Do the characters' experiences logically and naturally relate to the plot events?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Lucia's story. The connection between the first sentence and the underlined sentence is unclear. What transition word, phrase, or clause can be added to the underlined sentence to make the connection clear?

> I start to open up the bag of popcorn. ZeldaZee made the perfect bowl of popcorn. There were no unpopped kernels in it! Could mine be as good? Steam fogs up my glasses while I open the bag and begin to pour out the popcorn. It is hard to see, but I hear the jangle of unpopped kernels hit the bowl. They needed more time.

○ A. As a result,
○ B. In the last episode of the show,
○ C. With masterful microwaving skills,
○ D. Similarly,

2. Below is a section of one of Lucia's previous drafts. The transition from the second sentence to the underlined sentence is not clear. Which transition word, phrase, or clause can Lucia use to connect the two ideas?

> What if ZeldaZee lives in my neighborhood? I've wondered it before, and I swear that she drove by a nearby mini mall in one episode. She is a celebrity with twelve million followers. If she lived down the street, I would have to know about it!

○ A. In addition,
○ B. On the other hand,
○ C. In fact,
○ D. Therefore,

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YOUR TURN

PRACTICE

Complete the chart below by writing a sentence that uses a transition word, phrase, or clause to accomplish the purpose.

Purpose	Sentence
Convey sequence	
Signal shifts from one time frame or setting to another	
Show a relationship between experiences and events	

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Writing Skill: Conclusions

Before you write your conclusion, use this checklist to ask yourself the following questions:

- What important details or themes from my narrative should I address in my conclusion?
- What other thoughts and feelings could the narrator and characters share with readers in the conclusion?
- Should I express the importance of the events in my narrative through dialogue or a character's actions?

Below are two strategies to help you provide a conclusion that logically follows the sequence of the plot and resolves the narrated experiences or events:

- Peer discussion
  - After you have written your introduction and body paragraphs, talk with a partner about possible endings for your narrative, writing notes about your discussion.
  - Review your notes and think about how you want to end your story.
- Freewriting
  - Freewrite for ten minutes about what you might include in your conclusion. Don't worry about grammar, punctuation, or having fully formed ideas. The point of freewriting is to discover ideas.
  - Review your notes and think about how you want to end your story.

After a Peer Discussion or Freewriting exercise, you can then

- briefly summarize the events in the narrative through the narrator or one of the characters;
- describe how the narrator feels about the events he or she experienced;
- reveal to readers why the experiences in the narrative matter through a character's reflections or dialogue;
- write your conclusion.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Lucia wants to revise the dialogue in her conclusion from a previous draft to reveal how the dialogue affected Ella. How can Lucia use descriptive language to show how Ella's feelings changed when she heard the underlined dialogue?

> I call out the window to my neighbor, "Ms. Barton! Can you hear me? Can you help?!" Her dog barks repeatedly as she runs onto the front yard beneath my window.
>
> "Ella! How can I help? Would you like me to get your mom?" Ms. Barton asks and points toward the front door.
>
> "There's no time for that now!" I shouted. "Can you help me climb—"
>
> "Oh! But she just got home a minute ago," Ms. Barton said.

○ A. "What?!" I asked and shouted at the same time.
○ B. "Wow. How did it get that late?" I wondered.
○ C. The look of terror drained from my face, and I breathed a sigh of relief.
○ D. I wasn't sure what Ms. Barton had said. "Can you repeat that?" I asked.

2. In a previous draft, Lucia had left out an important detail about how her story resolves. She wants to add that detail after the underlined sentence below. Which sentence uses dialogue to create a sense of resolution in the conclusion?

> "Ella! Ella! I'm home. Are you okay?" My mom rushes over and hugs me.
>
> I look around the room. The bowl of popcorn has spilled all over my bed and laptop.
>
> "Oh, no! Mom, I'm sorry." I run to my laptop to clear off the kernels, and it wakes up again. According to the screen, I've watched eleven episodes of ZeldaZee, but I can only remember the first.
>
> "Watching ZeldaZee, I presume." She shakes her head and begins to help me pick up the popcorn.

○ A. "I must have had a nightmare," I told her as I stared at the floor.
○ B. "What a Friday night," I said as I gathered up the kernels.
○ C. "Do you want to watch a different show after we pick all this up?" I asked her.
○ D. "How was your work dinner?" I asked her to try to change the subject.

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CONCLUSIONS

WRITE

Use the questions in the checklist section to revise the conclusion of your suspenseful narrative.

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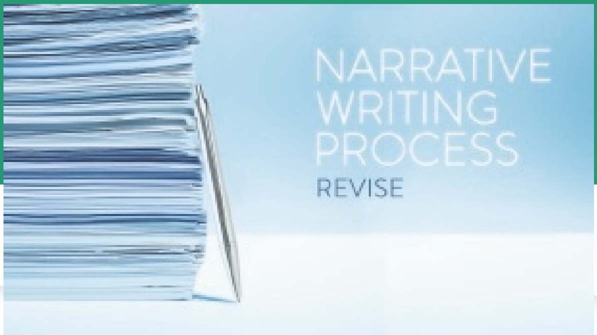

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your suspenseful narrative. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Annotate any places where important information about an experience, event, or character seems unclear.	Use narrative techniques like dialogue, pacing, description, foreshadowing, flashback, juxtaposition, and stream-of-consciousness narration to develop those parts of your story.	"Just checking in!" Mom chirps. "I'm fine," I say~~.~~, rolling my eyes, which of course she can't see. "Okay, okay. I'll let you go. But ~~. . .~~ Ella—" Mom trails off. I can tell she wants to say something. "Yes?" I ask.

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Review	Revise	Example
Cohesiveness		
Identify suspenseful moments leading up to the climax. Annotate places where you don’t feel anxious about what’s going to happen next.	Focus on a single event and add descriptive details that show how things sound, feel, look, or taste or that indicate characters’ thoughts and feelings to build suspense.	I squint at the screen. ~~because~~ I’m almost positive ~~that~~ I’ve seen that old lady before. Didn’t she used to give me piano lessons? Miss Gomez, wasn’t it? A feeling of unease creeps down my spine~~.~~, and it takes me a second to realize why: Last week, Mom told me that Miss Gomez had died.
Organization		
Identify shifts between times, settings, experiences, and events in your draft. Annotate places where those changes seem illogical or need transitions to make them clear.	Revise any events that seem illogical, and use transitions to show readers clear relationships between different times, settings, experiences, and events in your story.	“You still have time~~.~~,” ZeldaZee continues. I search her face for the usual glint of mischief, but her eyes are oddly blank. “Ella, you need to act fast. Pick up your phone.” I scan the room, searching for my cell phone, but I am filled with a sense of dread once I realize that I left it in the kitchen.
Style: Word Choice		
Identify every form of the verb *to be* (*am, is, are, was, were, be, being, been*).	Select sentences to rewrite using action verbs.	Inside, someone ~~is moving around~~ rushes through the room.

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Review	Revise	Example
Style: Sentence Variety		
Think about a key event where you want your reader to feel a specific emotion. Long sentences can draw out a moment and make a reader think; short sentences can show urgent actions or danger.	Rewrite a key event making your sentences longer or shorter to achieve the emotion you want your reader to feel.	This can't be right. ~~There's no way she's right as she's talking to me through my computer. I decide to ignore her words as~~ I ~~fold the screen on~~ snap the laptop shut.

REVISE YOUR NARRATIVE

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your suspenseful narrative and determine areas that should be revised.

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Grammar: Basic Spelling Rules I

Suffixes and the Silent *e*

Spelling Patterns	Base Words	Correct Spelling	Incorrect Spelling
When adding a suffix that begins with a consonant to a word that ends with a silent ***e***, keep the ***e***.	atone displace	atonement displacement	atonment displacment
When adding a suffix that begins with a vowel to a word that ends with a silent ***e***, usually drop the ***e***.	console admire adore	consolation admirable adoring	consoleation admireable adoreing
When adding a suffix that begins with ***a*** or ***o*** to a word that ends with ***ce*** or ***ge***, usually keep the ***e***.	replace courage	irreplaceable courageous	irreplacable couragous
When adding ***-ly*** to a word that ends in ***l*** plus the silent ***e***, drop the ***le***.	forcible prickle	forcibly prickly	forciblely pricklely

Suffixes and the Final *y*

Spelling Conventions	Base Words	Correct Spelling	Incorrect Spelling
When a word ends in a consonant + ***y***, change the ***y*** to ***i*** before adding a suffix.	clarify witty	clarification witticism	clarifycation wittycism
When a word ends in a vowel + ***y***, keep the ***y*** when adding a suffix.	deploy relay	deployment relaying	deploiment relaing

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YOUR TURN

PRACTICE

1. How should the spelling error in this sentence be corrected?

> Alfred Hitchcock wrote about how he achieved a suspenseful atmosphere without mysteryous special effects.

○ A. Change **achieved** to **acheived**.
○ B. Change **suspenseful** to **suspensful**.
○ C. Change **mysteryous** to **mysterious**.
○ D. No change needs to be made to this sentence.

2. How should the spelling error in this sentence be corrected?

> As Hitler rose to power there was a noticable surge in the mistreatment of Jews, with the perpetrators seemingly immunized from punishment.

○ A. Change **noticable** to **noticeable**.
○ B. Change **perpetrators** to **perpetraters**.
○ C. Change **immunized** to **immuneized**.
○ D. No change needs to be made to this sentence.

3. How should the spelling error in this sentence be corrected?

> In the story *Home*, a father who tries to discipline his young son wonders about the complexity and responsibility of being both self-indulgent and a parent.

○ A. Change **complexity** to **complexty**.
○ B. Change **responsibility** to **responsability**.
○ C. Change **self-indulgent** to **self-indulgeant**.
○ D. No change needs to be made to this sentence.

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Grammar: Dashes

A dash (—) looks like a long hyphen. When you are writing a sentence, use a dash or dashes to show a sudden break or a change of thought or speech. Using a dash or dashes is also an effective way of emphasizing a thought or giving new information.

Rule	Text
Use a pair of dashes if the new thought or emphasized information is in the middle of a sentence.	The creek he knew was frozen clear to the bottom—**no creek could contain water in that arctic winter**—but he knew also that there were springs that bubbled out from the hillsides and ran along under the snow and on top the ice of the creek. To Build a Fire
Use one dash if the new thought or emphasized information is at the end of a sentence.	But when Mami says, “Connie, please be nice to Abuela. She doesn’t have too many years left. Do you promise me, Constancia?”—**when she uses my full name, I know she means business.** Abuela Invents the Zero
Do not use dashes if the additional or emphasized information is not a sudden break in the text.	Due to a shortage of wood, barracks were built with green pine that shrank and left cracks between the boards, **allowing sand and insects to seep and creep inside**. Dear Miss Breed

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

That new restaurant—it's only been open two months is always swamped with eager diners.

○ A. Remove the dash after **restaurant**.
○ B. Put a dash after **months**.
○ C. Put a dash after **swamped**.
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

The contest—it's been advertised as "You could be a millionaire!"—starts next week.

○ A. Remove the dash after **millionaire!"**
○ B. Remove the dash after **contest**.
○ C. Insert a dash after **starts**.
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

The movie the star's breakout hit was a huge success at the box office.

○ A. Put dashes after **movie** and **hit**.
○ B. Put a dash after **movie**.
○ C. Put a dash after **success**.
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

The instructions for the machine—"Push button to start" were printed in large red letters.

○ A. Remove the dash after **machine**.
○ B. Insert a dash after **start".**
○ C. Insert a dash after **printed**.
○ D. No change needs to be made to this sentence.

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Grammar: Commas After Transitions

Transition words and phrases help connect ideas in a text. Transitions can improve the flow in a piece of writing, and they can help readers better understand the ideas presented in the text. Examples of transition words and phrases include *for instance*, *however*, *as a result*, *therefore*, *first*, *on the other hand*, and *in addition*. Use a comma after transition words or phrases at the beginning of a sentence.

Correct	Incorrect
Therefore, Grace decided to change her study habits last semester.	**Therefore** Grace decided to change her study habits last semester.
In fact, Miguel surprised his mom by baking her favorite cake.	**In fact** Miguel surprised his mom by baking her favorite cake.

Follow this additional rule when using commas with transitions:

Rule	Text
Use a pair of commas to set off a transition that interrupts the flow of thought in the middle of a sentence.	He thought he was lazy and, **worse**, spoiled by the trappings of being middle class. Born Worker

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

For example Daniel plans to play a Mozart piece at his next piano recital.

○ A. Insert a comma after **example**.
○ B. Insert a comma after **Daniel**.
○ C. Insert a comma after **next**.
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

Mozart, after all is his favorite classical composer.

○ A. Delete the comma after **Mozart**.
○ B. Insert a comma after **all**.
○ C. Insert a comma after **favorite**.
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

In addition, Daniel loves the music of Beethoven, Chopin, and Debussy.

○ A. Insert a comma after **In**.
○ B. Delete the comma after **addition**.
○ C. Delete the comma after **Beethoven**.
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

Daniel in fact, wants to continue studying music in high school and beyond.

○ A. Insert a comma after **Daniel**.
○ B. Delete the comma after **fact**.
○ C. Insert a comma after **music**.
○ D. No change needs to be made to this sentence.

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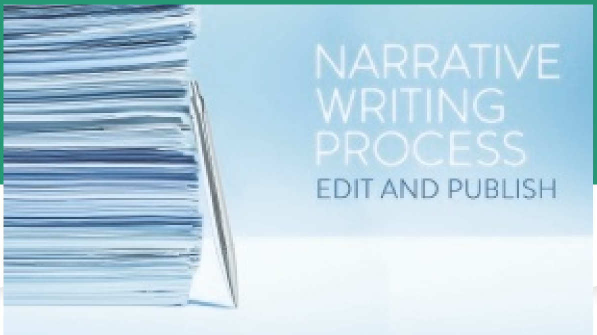

Edit and Publish

PLAN | **DRAFT** | **REVISE** | **EDIT AND PUBLISH**

You have revised your suspenseful narrative based on your peer feedback and your own examination.

Now, it is time to edit your narrative. When you revised, you focused on the content of your narrative. You probably looked at your story's beginning, descriptive details, and transitions. When you edit, you focus on the mechanics of your story, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I followed spelling rules?

☐ Have I followed the guidelines for using dashes?

☐ Have I used commas to set off transitions when needed?

☐ Do I have any sentence fragments or run-on sentences?

☐ Have I punctuated everything correctly?

Notice some edits Lucia has made:

- Followed spelling rules for words that contain *ie* and *ei*.
- Followed spelling rules for adding a suffix to a word that ends in a silent *e*.
- Followed spelling rules for adding prefixes to words.
- Followed the guidelines for using dashes.
- Followed the rules for using commas after transitions.

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While carrying the bowl of popcorn under one arm and a tall glass of fizzy water in one hand, I shuffle in my slippered feet down the hallway to my bedroom in record-breaking time. The house hums contentedly around me. It is Friday night, and I have the whole place to myself. Mom is at a work dinner, and my younger brother, Tom the Slob, is at a sleepover. The ~~queit~~ quiet feels like a rare treat, but most ~~exciteing~~ exciting of all is the promise of ~~unterrupted~~ uninterrupted time with my favorite YouTube star, ZeldaZee.

Once I make it to my bedroom without spilling a thing, I climb up onto my neatly made bed ~~and my open laptop has fallen asleep there.~~—Mom's a stickler for asking me to make it. My open laptop has already fallen asleep there, but I awaken the screen with one click. ~~With one click, I awaken the screen.~~ ZeldaZee's channel is queued up and ready to go, so I toss a kernel of popcorn into my mouth and hit play.

EDIT AND PUBLISH YOUR NARRATIVE

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your suspenseful narrative to determine areas that need editing. Then, edit your narrative to correct those errors.

Once you have made all of your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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Inside the House

DRAMA

Introduction

"Inside the House" tells the story of two teenage siblings who spend a stormy night alone telling scary stories. In this scene from the play, Cristina and Fernando learn just how scary a story can be when their real life starts to match a tale they've told. The author uses dialogue, sound effects, and foreshadowing to build suspense.

VOCABULARY

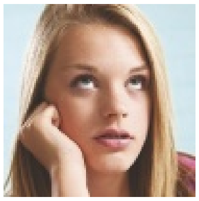
READ

predictable

easily guessed or expected

anxious

nervous or afraid

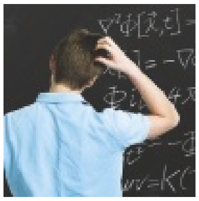


sarcastic

meaning the opposite of what is said to express humor, irritation, or meanness

embarrassed

feeling foolish or ashamed



scratch

to rub against something with a rough or sharp object

NOTES

READ

READ AND ANNOTATE

1 [SCENE: *A teenager's bedroom on a stormy night. Thunder rumbles. Lightning flashes outside the window. Fifteen-year-old twins* CRISTINA *and* FERNANDO *sit together on the floor. Their only light is a flashlight. They are home alone. The power is out. They are telling scary stories.* CRISTINA *finishes her story as the scene begins.*]

2 CRISTINA [*speaking quickly*]: Suddenly, the knocking stopped. The bedroom door flew open. They reached for the phone, but it was too late. The killer was already inside the house! [*She smiles proudly*.]

3 FERNANDO [*coldly*]: That was not scary. Of course the killer was already inside the house. The killer is always already inside the house! Nice try, Tina. But that ending was so **predictable**.

4 CRISTINA: Can you do better?

5 FERNANDO: Yes! [*Eager to tell a scarier tale*.] This guy was camping alone in the woods. . .

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NOTES

6 CRISTINA [*looks at her watch*]: You will have to finish that story another night. It's bedtime. Mom and Dad will be home from their party soon. I promised we would be asleep by 10:00. School tomorrow.

7 FERNANDO: Whatever. You're just too scared to hear my story.

8 CRISTINA [***sarcastic***]: Yeah, that's it. I am just too scared—and too tired. [*stands*] Go to bed, Fernando.

9 [CRISTINA *leaves the room. She closes the door*. FERNANDO *gets into bed. The rain gets louder. We hear a persistent* ***scratching*** *on the window.*]

10 FERNANDO [*jumping up*]: Cristina!

11 CRISTINA [*rushing in*]: What's wrong?

12 FERNANDO [***anxious*** *and* ***embarrassed***]: I don't know. I heard something. A scratching. By the window.

13 CRISTINA [*doubtful*]: You did not. You are trying to scare me. We're twins. I know how you think. Go to bed. We have a big test in the morning.

14 [CRISTINA *leaves again. She slams the door. There are three loud knocks against the window.*]

15 FERNANDO: Tina!

16 CRISTINA [*opening the door, annoyed*]: What?

17 FERNANDO [*terrified*]: Tell me you heard that.

18 CRISTINA: Heard what?

19 FERNANDO: That knocking! On the window!

20 CRISTINA: There is nobody knocking on the window. You are not going to scare me. [*turns to go*]

21 FERNANDO: Wait. I heard it when you closed my door. Close the door again.

22 CRISTINA: Fine. But this isn't funny.

23 FERNANDO: You're right. It's not. There is somebody out there.

24 [CRISTINA *closes the door. She turns toward her brother*. FERNANDO *waits to hear another noise*. CRISTINA *stays quiet. Someone knocks three times against the bedroom door. The doorknob begins to turn.*]

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INSIDE THE HOUSE

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the main characters in the story? What is their relationship?

The main characters are ______________________________ and _________________________________.

They are ____.

2. Where does the story take place? What kind of night is it?

The story takes place ____.

It is a ____.

3. At the end of the story, why do the characters get scared?

The characters get scared because ____

____.

4. Use context to confirm the meaning of the word *annoy* as it is used in "Inside the House." Write your definition of *annoy* here.

Annoy means ____.

A context clue is ____.

5. What is another way to say that someone is *anxious*?

Someone is ____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example: "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance: "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.

- Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?

✓ Determining the overall meaning may require that you use one or more of the following:

- context clues
- a dictionary or other resource
- teacher or peer support

✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read lines 10–13 from “Inside the House”. Then, complete the multiple-choice questions below.

from “Inside the House”

FERNANDO [*jumping up*]: Cristina!

CRISTINA [*rushing in*]: What’s wrong?

FERNANDO [*anxious and embarrassed*]: I don’t know. I heard something. A scratching. By the window.

CRISTINA [*doubtful*]: You did not. You are trying to scare me. We’re twins. I know how you think. Go to bed. We have a big test in the morning.

1. What does Cristina mean when she says “I know how you think”?

   ○ A. She can read Fernando’s mind.
   ○ B. Fernando told Cristina he wanted to scare her.
   ○ C. Cristina and Fernando think alike.
   ○ D. Cristina tells Fernando what to think.

2. Which context clue helped you determine the meaning of the expression?

   ○ A. “What’s wrong?”
   ○ B. “I don’t know. I heard something.”
   ○ C. “You are trying to scare me. We’re twins.”
   ○ D. “Go to bed. We have a big test in the morning.”

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Speaking and Listening Skill: Conveying Ideas

DEFINE

READ

Conveying ideas means communicating a **message** to another person. When speaking, you might not know what word to use to convey your ideas. When you do not know the exact English word, you can try different strategies. For example, you can ask for help from classmates or your teacher. You may use gestures and physical movements to act out the word. You can also try using **synonyms** or **defining** and describing the meaning you are trying to express.

CHECKLIST

DISCUSS AND ANNOTATE

To convey ideas for words you do not know when speaking, use the following learning strategies:

- ✓ Request help.
- ✓ Use gestures or physical movements.
- ✓ Use a synonym for the word.
- ✓ Describe what the word means using other words.
- ✓ Give an example of the word you want to use.

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YOUR TURN

PRACTICE

Imagine that someone is trying to convey the meaning of the word *knocking*. Find the correct example for each strategy to complete the chart below.

Examples	
A	The person says, "It is like when you go to someone's house and you want them to let you inside."
B	The person uses the similar word *tapping*.
C	The person mimes hitting the door with her first.
D	The person explains that the word means making a noise on a door or wall to get someone's attention.

Strategies	Examples
Use gestures or physical movements.	
Use a synonym for the word.	
Describe what the word means using other words.	
Give examples of the word you want to use.	

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INSIDE THE HOUSE

Close Read

PERSONAL NARRATIVE

WRITE

In “Inside the House,” Cristina and Fernando are home alone when something scary happens. Tell about a time something scary happened to you, using specific details. How did you feel? How did you react? Pay attention to spelling patterns as you write.

Use the checklist below to guide you as you write:

- ☐ What is a scary experience that you’ve had?
- ☐ How did you feel while it was happening?
- ☐ How did you react? What did you do?

Use the sentence frames to organize and write your personal narrative.

A scary experience that I had is ________________________________.

It happened when ________________________________.

I felt very ________________________________.

I thought ________________________________.

I reacted by ________________________________.

It helped me ________________________________.

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The Lucky Coin

FICTION

Introduction

Maggie is a hard-working teen who doesn't believe in magic. At least, she doesn't until her grandfather gives her a lucky coin that makes her every wish come true. But when she accidentally loses the coin, Maggie also loses her confidence in herself. "The Lucky Coin" tells the story of Maggie's journey from skeptic to believer and back again.

VOCABULARY

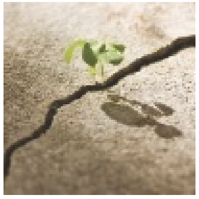
READ

ridiculous

absurd; very silly

undefeated

having no losses; never beaten

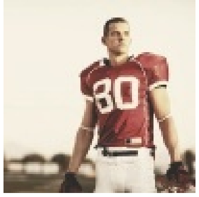


miracle

an extremely amazing or unlikely event, thing, or accomplishment

confidence

a feeling of certainty in one's own abilities



captain

a person who leads a team or group

READ

READ AND ANNOTATE

NOTES

1 Maggie did not believe in magic. She worked hard to make her dreams come true. When she wanted to make the basketball team, she practiced for a month. So when her grandpa gave her a lucky coin, Maggie thought it was a joke.

2 "Your future will be bright," Grandpa said. "But if you need some luck, hold this coin and make a wish. The coin will do the rest."

3 Maggie laughed, "I don't believe in magic."

4 Grandpa winked. "The coin is very powerful. Promise me you will use it responsibly."

5 Maggie put the coin in her pocket. She thought, *A lucky coin. How* ***ridiculous!***

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NOTES

6 The next day Maggie's teacher surprised the class with a quiz. Maggie was nervous. She forgot to do the reading assignment. *What am I going to do?* Maggie realized that the coin was in her pocket. *This is silly, but what have I got to lose? I wish for a* ***miracle***.

7 Maggie took a deep breath and looked down at the quiz. It was about a story she read last week! *It's a miracle! The coin worked!*

8 The bell rang for lunch. Maggie's stomach grumbled. *I know exactly what to wish for next: pizza*. She made her wish. Maggie cheered when she saw the menu in the cafeteria. As she bit into her second slice of pizza she thought, *I could get used to this*.

9 Maggie wished to be chosen as **captain** of the basketball team. Then she wished that the team would win all their games. Soon she was leading the **undefeated** team into the championship.

10 Then one day, Maggie led the team on an outdoor run. The coin bounced out of her pocket somewhere along the trail. It was gone.

11 On the morning of the championship game, Maggie couldn't do anything right. She didn't sink a basket during the first half of the game. Her teammates struggled without Maggie's **confidence** to guide them. It looked like the team would lose. The referee blew his whistle, announcing a time-out. Maggie ignored her coach's pep talk. *I didn't used to believe in magic. Now I can't do anything without it. I wish I'd never heard of that lucky coin!*

12 "Hey, Maggie! Are you listening?"

13 Maggie snapped to attention.

14 Her coach said, "We need some of your usual magic, or we don't have a chance. Can we count on you?"

15 A second whistle called the team back. Within seconds, the ball was in Maggie's hands. She took a deep breath and took a shot.

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THE
LUCKY
COIN

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the main characters in the story? What is their relationship?

The main characters are ______________________________.

They are ______________________________.

2. What happens at the beginning of the story?

At the beginning of the story ______________________________.

3. At the end of the story, why is Maggie upset?

Maggie is upset because ______________________________.

4. Use context to confirm the meaning of the word *miracle* as it is used in “The Lucky Coin.” Write your definition of *miracle* here.

Miracle means ______________________________.

A context clue is ______________________________.

5. What is another way to say that a lucky coin is *ridiculous*?

A lucky coin is ______________________________.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

✓ Monitor your understanding.

- Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?

✓ Break down the sentence into its parts.

- In English, most sentences share the same pattern: subject + verb + object.
  > The **subject** names who or what is doing the action.

  > The **verb** names the action or state of being.

  > The **object** answers questions such as *Who, What, When,* and *Where*.
- Ask yourself: What is the action? Who or what is doing the action? What details do the other words provide?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from “The Lucky Coin.” Then, complete the chart by writing the words and phrases into the “Subject,” “Verb,” and “Object” columns. The first row has been done as an example.

from “The Lucky Coin”

Maggie wished to be chosen as captain of the basketball team. Then she wished that the team would win all their games. Soon she was leading the undefeated team into the championship.

Then one day, Maggie led the team on an outdoor run. The coin bounced out of her pocket somewhere along the trail. It was gone.

Sentence	Subject	Verb	Object
Maggie wished to be chosen as captain of the basketball team.	Maggie	wished	to be chosen
Then she wished that the team would win all their games.			
Soon she was leading the undefeated team into the championship.			
Then one day, Maggie led the team on an outdoor run.			
The coin bounced out of her pocket somewhere along the trail.			

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Reading Skill: Retelling and Summarizing

DEFINE

READ

You can retell and summarize a text after reading to show your understanding. **Retelling** is telling a story again in your own words. **Summarizing** is giving a short explanation of the most important ideas in a text.

Keep your retelling or summary **concise**. Only include important information and keywords from the text. By summarizing and retelling a text, you can improve your comprehension of the text's ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to retell a story or summarize text, note the following:

- ✓ Identify the main events of the story.
  - Ask yourself: What happens in this text? What are the main events that happen at the beginning, the middle, and the end of the text?
- ✓ Identify the main ideas in a text.
  - Ask yourself: What are the most important ideas in the text?
- ✓ Determine the answers to the six WH questions.
  - Ask yourself: After reading this text, can I answer *Who, What, Where, When, Why,* and *How* questions?

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YOUR TURN

PRACTICE

Read the following excerpt from “The Lucky Coin.” Then, write each event in the beginning, middle, or end of the chart to retell what happened in the story.

from “The Lucky Coin”

On the morning of the championship game, Maggie couldn’t do anything right. She didn’t sink a basket during the first half of the game. Her teammates struggled without Maggie’s confidence to guide them. It looked like the team would lose. The referee blew his whistle, announcing a time-out. Maggie ignored her coach’s pep talk. *I didn’t used to believe in magic. Now I can’t do anything without it. I wish I’d never heard of that lucky coin!*

Event Options		
Maggie thinks it is because of the coin.	The team was probably going to lose.	Maggie didn’t sink a basket in the first half.

Beginning	
Middle	
End	

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THE LUCKY COIN

Close Read

ARGUMENTATIVE–LITERARY ANALYSIS

WRITE

How do the descriptions and events help readers understand why Maggie makes the choices she does? Write a response to this question. Support your writing with evidence from the text. Pay attention to subject-verb agreement as you write.

Use the checklist below to guide you as you write.

☐ Which details tell how Maggie feels about magic?

☐ Which event first leads Maggie to believe that magic is real?

☐ What does Maggie start doing after this event?

☐ What is one negative decision Maggie makes because of her belief in magic?

Use the sentence frames to organize and write your argument and literary analysis.

At first, Maggie does not believe in ____________________.

She thinks the lucky coin is silly.

Then, Maggie forgets to read her homework. The teacher gives her a ____________________

____________________.

Maggie is nervous. She makes a wish with the lucky coin. The quiz is about something she already read.

Other events like this start happening.

For example, ____________________.

Then, ____________________.

These examples show why Maggie starts to ____________________.

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UNIT 2

Past and Present

What makes you, you?

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Author Biographies

SWIN CASH

Swin Cash (b. 1979) played fourteen seasons in the WNBA, winning three championships, appearing on four all-star teams, and winning two Olympic gold medals. In addition to her stellar playing record, she has worked to establish the WNBA players' union and to increase community involvement where she's lived. In a 2016 essay announcing her retirement, she paid tribute to the women who paved the way for her and made clear her commitment to ensuring that subsequent generations of women could play basketball professionally.

SANDRA CISNEROS

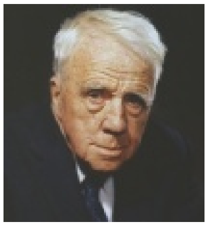
Regarded as a prominent figure in the Chicana literary movement, Sandra Cisneros (b. 1954) is a dual citizen of the United States and Mexico. In works like her classic coming-of-age novel, *The House on Mango Street* (2009), about a Latina girl growing up in a Chicago barrio, Cisneros explores themes related to Latina identity and working-class culture. In an Electric Literature interview, she said "the more you reach into the different things that make you who you are, the more you hold up a mirror to what makes you different from others."

JUDITH ORTIZ COFER

Born in Hormigueros, a small town in Puerto Rico, Judith Ortiz Cofer (1952–2016) moved with her family to Augusta, Georgia, at the age of fifteen. With characteristic vitality, Cofer's writing addresses the experience of living in the breach between these disparate cultures. Best known for her works of creative nonfiction, Cofer also published at least four collections of poetry, several novels, and a memoir.

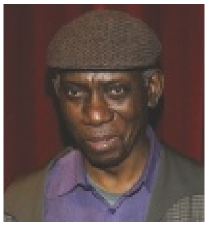
EMILY DICKINSON

As early as 1850, just a few years after dropping out of Mount Holyoke and moving back into her family's estate in Amherst, Massachusetts, Emily Dickinson (1830–1886) started thinking of writing as her life's work. She recognized that her aims in life were different from those of her peers and began to retreat from polite society. As a result, the speakers in Dickinson's poetry are often sharply critical of society and express a desire to be liberated from its constraints.



ROBERT FROST

Though he was born in San Francisco, Robert Frost (1874–1963) wrote mostly about New England, where he moved in 1884 following his father's death. He became known for his innovative use of New England vernacular in his writing. Objects, people, or events sparked meditations on large concepts in his poems. In "The Road Not Taken," one of Frost's most iconic poems, a fork in a woodland path becomes a metaphor.



YUSEF KOMUNYAKAA

Born in Bogalusa, Louisiana, Yusef Komunyakaa (b. 1947) considers his first exposure to poetry to be the Old Testament–inflected cadence of his grandparents' voices. Komunyakaa would assert his distinctive style combining personal narrative, jazz rhythms, and vernacular language in two poetry collections in particular: *Magic Bus* (1992), about growing up in the South in the 1950s, and *Neon Vernacular: New and Selected Poems* (1994), which also dealt with the culture of the South as well as war in Southeast Asia, urban life, and music.

MICHELLE OBAMA

Lawyer, writer, public servant, and former First Lady, Michelle Obama (b. 1964) grew up on the South Side of Chicago, studied sociology and African American studies at Princeton University, and graduated from Harvard Law School. She has led initiatives to empower youth through higher education and to aid underserved communities throughout the United States, among many others. In her 2016 commencement address delivered at the Santa Fe Indian School, she reflects on how her family background shaped her character and contributed to her lifetime achievements.

NATASHA TRETHEWEY

Being born black and biracial in Gulfport, Mississippi, is one of the two "existential wounds" poet Natasha Trethewey (b. 1966) says she's been writing with her whole adult life. The other was losing her mother at the age of nineteen. In poetry collections like *Native Guard* (2006), *Bellocq's Ophelia* (2002), and *Domestic Work* (2000), she explores how her personal history is tied to larger historical narratives and the way private recollection often diverges from collective memory.

THANHHÀ LAI

Children's book author Thanhhà Lai (b. 1965) was born in Saigon, Vietnam, and immigrated to Montgomery, Alabama, in 1975. Like the main character, Hà, of her first novel, *Inside Out & Back Again* (2011), Lai witnessed the harsh realities of the Vietnam War, had a father who was missing in action, and fled with her family to the United States. The emotions Lai conveys through her character Hà powerfully resonate with immigrant experiences everywhere. Lai's second novel, *Listen, Slowly* (2015) also explores themes related to heritage and identity.

The Big Idea: Content Vocabulary

Terms about Identity

In this lesson, we will be learning and using words or terms related to the topic of identity. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
intuition	noun	the feeling or power of knowing something without proof or evidence	The father's intuition told him that his son was guilty, though there was no hard evidence the boy had taken the cookie.
personality	noun	the characteristics or qualities that make an individual who they are	His serious personality was a stark contrast to his friend's optimistic one.
theory	noun	a possible explanation that can be debated but is not accepted by all	Even though the historian explained her theory, not all students were convinced.
unrecognizable	adjective	not able to be identified	Aaliyah was unrecognizable with her new haircut and outfit.
value	noun	a strong belief about what is valuable, important, or acceptable	Honesty is one value my family tries to teach us by example.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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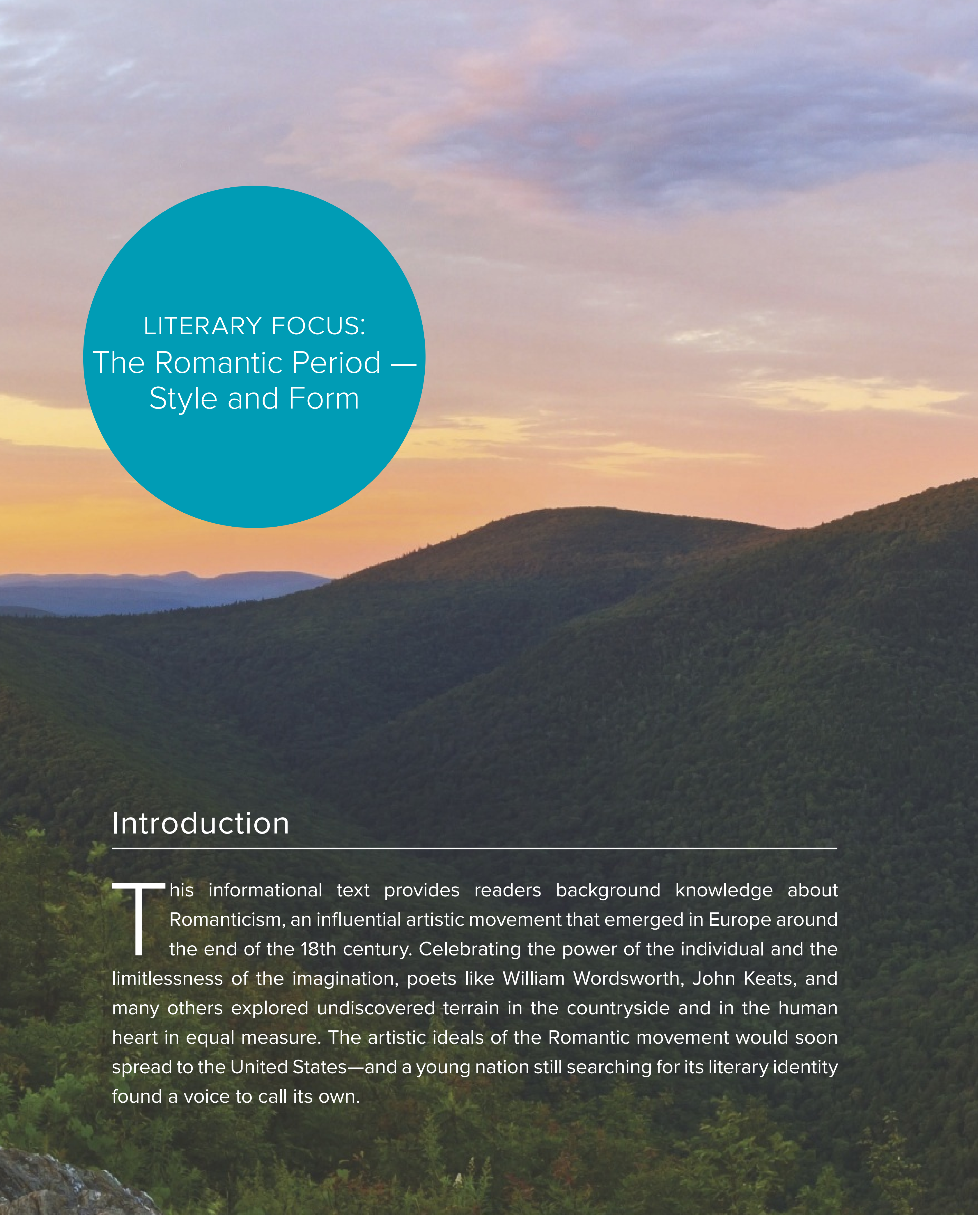

LITERARY FOCUS:
The Romantic Period — Style and Form

Introduction

This informational text provides readers background knowledge about Romanticism, an influential artistic movement that emerged in Europe around the end of the 18th century. Celebrating the power of the individual and the limitlessness of the imagination, poets like William Wordsworth, John Keats, and many others explored undiscovered terrain in the countryside and in the human heart in equal measure. The artistic ideals of the Romantic movement would soon spread to the United States—and a young nation still searching for its literary identity found a voice to call its own.

“Romantics celebrated emotions, imagination, and individualism.”

NOTES

1 Have you ever read or watched something that left a powerful impact on you? Perhaps it reminded you of an emotion so overwhelming you couldn’t previously find words to describe it. If ever you’ve felt carried away by something you’ve read or seen, you’re not alone.

2 In the latter half of the eighteenth century, many renowned writers began to explore these emotions and the experiences that sparked them. They believed that literature could take a reader out of the boring, everyday world. Writing that left such a strong emotional impact on the reader was dubbed “the sublime.”

3 Today, we refer to the artistic movement that explored this notion of the sublime as the **Romantic** period. Thinking about the ideas and themes that were important to Romantic writers also reveals how this work continues to influence what we read today.

The Romantic Period

4 Romanticism was a philosophical, artistic, and literary movement that emerged in the late eighteenth century. Like any, the movement emerged as a reaction—in this case, to the Enlightenment[1]. Whereas Enlightenment thinkers were known to focus on science, reason, and rational thought, the Romantics celebrated emotions, imagination, and individualism. They rejected **industrialism** in favor of the freedom of the natural world. Writers of the period also sought freedom from **conventions**, experimenting with style and form to reach the sublime with their audience. European Romantic writers include Samuel Taylor Coleridge, John Keats, and William Wordsworth, who was especially focused on the idea of the sublime.

5 Romanticism reached America in the early nineteenth century when the country was expanding westward quickly. As the country grew, so did its literature. Artists questioned what it meant to have a uniquely American perspective. They wanted their writing to capture the country’s belief in independence and in the individual and to represent in words the natural

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[1] **Enlightenment** an intellectual movement originating in Europe in the 17th and 18th centuries in which reason, logic and philosophy were emphasized

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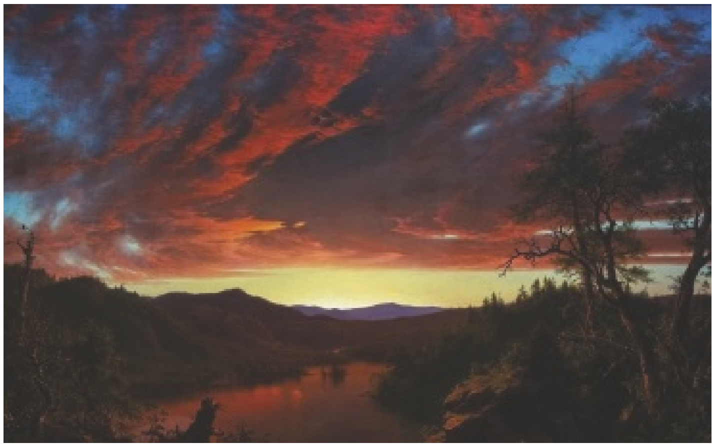
beauty of its expansive landscapes. True to their nature, American writers and artists rejected blindly following structures and customs of the past. Writers associated with American Romanticism include James Fenimore Cooper, Emily Dickinson, Washington Irving, Edgar Allan Poe, and Walt Whitman.



Twilight in the Wilderness by Frederic Edwin Church (1826–1900), oil on canvas, 1860. The painting shows a sunset over the wilderness near Mount Katahdin in Maine.

Nature and Sensibility

6 Within American Romanticism, one important subgenre emerged called Transcendentalism. Transcendentalism grew in the late 1820s and 1830s, in part, from a religious movement known as Unitarianism. New Englanders at the time were moving away from the Puritanism of their colonial and early national beginnings. Many turned to Unitarianism, a religion that took a more **optimistic** view of human potential.

7 Ralph Waldo Emerson, originally a Unitarian minister, is now thought of as the father of Transcendentalism. He started a group with like-minded individuals called the Transcendental Club. One of the group's core beliefs was that there was a part of the self—in tune with nature—that held **divine** knowledge. Transcendentalists encouraged people to spend time alone in the natural world. Paying closer attention to one's senses, they said, could be the way to a higher level of consciousness.

8 Transcendentalists were pioneers of the modern essay. Many short pieces of writing explaining or arguing certain ideas were popular in the period. A particularly famous Transcendentalist essay is Ralph Waldo Emerson's "Nature," which outlined the importance of an individual's relationship with the natural world. Another influential Transcendentalist work about the role of nature and the power of living simply is Henry David Thoreau's *Walden*.

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It is the product of eighteen essays that Thoreau wrote about his experience living in solitude in woods owned by Emerson, who was his mentor.

9 Thoreau's other most widely read work is "Civil Disobedience," published a few years before *Walden*. In "Civil Disobedience," Thoreau contemplates the difference between law and justice and concludes: "The only obligation which I have a right to assume, is to do at any time what I think right." This famous essay would eventually influence the thinking of leaders such as Mahatma Gandhi and Martin Luther King Jr.

New Poetic Forms

10 The innovation and experimentation of the Romantic period extended to verse. Poetry of the era reveals a commitment to imagination and vivid natural imagery and a rejection of blindly following rules or conventions. One of the most famous American Romantic poets, Walt Whitman, celebrates the human spirit with expressive and hopeful language. His first book was inspired by Ralph Waldo Emerson.

11 In 1844, Emerson wrote an essay entitled "The Poet," which called for an American poet who could capture the country's unique spirit and voice. More than a decade later, Whitman published his response to Emerson's challenge—*Leaves of Grass*. It was a collection of poems that did not rhyme or fit neatly into any category. Today, we call poetry that does not follow a pattern for rhyming or have a formal structure **free verse**.

12 Whitman believed that poetry should be read aloud. He used everyday language in his poems, sometimes even making up his own words. *Leaves of Grass* was filled with fresh and energetic language, strong natural imagery, and appreciation for the power of the individual. One of its most famous poems, "Song of Myself," begins, "I celebrate myself, and sing myself." Embodying optimism about human potential, Whitman came to be seen as the very poet Emerson had called for.

13 Another important poet from the period is Emily Dickinson. Like Whitman, Dickinson wrote free verse poetry that experimented with formal rules for rhyme and structure. Dickinson was very private and only published 10 of her over 1,800 poems during her lifetime. After her death, her sister discovered them and brought them to a friend to publish. Dickinson would become one of the most famous poets in the United States, and her work is still widely read today. Some of her poems are lighthearted. Others come face-to-face with death and mortality. Most—like the humorous "I'm Nobody! Who are you?"—draw on natural imagery and feature a sharp-sighted, observant speaker.

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Amherst, Massachusetts, September 2, 2017: Daytime view of the front entrance to the birthplace and home from 1855 to 1886 of nineteenth-century American poet Emily Dickinson.

Major Concepts

- **The Role of Emotion:** Romantic writers and artists turned away from the emphasis on reason explored in the Enlightenment era. They embraced emotion and feeling as a way to better understand the world.
- **Nature:** The Romantic period celebrated the natural world. Romantics often incorporated vivid descriptions of nature in their work. They believed that nature provided a critical escape from the hustle and bustle of a quickly industrializing society.
- **The Individual:** Romantics held an **optimistic** view of the individual. They believed that people had tremendous knowledge within them that they could better access by spending time alone and in reflection.

Style and Form

- **The Essay:** Essays were a popular form in the period, particularly for the Transcendentalists. Essays allowed writers in the Romantic period to explore a particular idea or argue a point.
- **Free Verse:** In the Romantic period, poets broke rules associated with the formal poetry of the Enlightenment. They experimented with form and style in free verse poetry. Free verse poetry does not have to rhyme or follow a particular structure. It may sound more like people speaking.

14 Sweeping emotions, the significance of the natural world, brand new poetic forms—the influence of the Romantic period can still be felt today. Where do you see evidence of the Romantic period in your generation's poetry, books, and movies? Where do you go to find the sublime?

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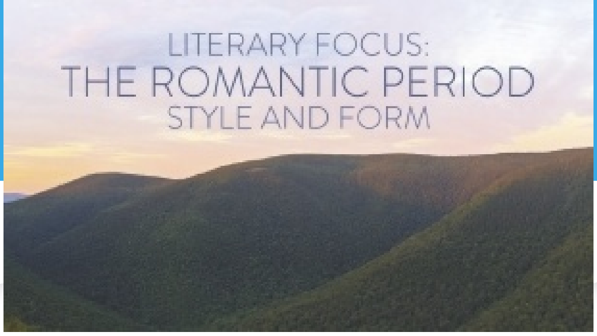

Literary Focus

Read “Literary Focus: The Romantic Period—Style and Form.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Explain the concept of “the sublime”? Why was it important to authors of the Romantic period? Be specific.

2. Name two essays from the Transcendentalist movement, including their authors. How do these essays express the concerns of the movement?

3. How did one generation of Romantic authors influence the next? Give two examples of a famous Romantic author who was inspired by a particular guide or mentor.

4. Based on context clues in the text, what do you think the word **industrialism** means as it is used in paragraph 4? Write your best definition of *industrialism* here and explain how you figured it out.

5. The Latin word *optimus* is a superlative meaning “best” or “most ideal.” Based on this Latin root as well as context clues in the text, write your best definition of **optimistic** below.

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I’m Nobody! Who are you?

POETRY
Emily Dickinson
1891

Introduction

Emily Dickinson (1830–1886), who barely left her family’s house and never married, published only a handful of poems during her lifetime. After her death, hundreds more were found stacked under her bed. Today they are considered to be among the best and most influential poems ever written. In this poem, “I’m Nobody! Who are you?” Dickinson explains in a few short phrases the difference between an identity lived privately and one lived true to oneself—and the circus of life in the public eye.

"I'm Nobody! Who are you? Are you – Nobody – too?"

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd **advertise** – you know!

How **dreary** – to be – Somebody!
How **public** – like a Frog –
To tell one's name – the **livelong** June –
To an admiring **Bog!**

NOTES

SAMPLE ANNOTATION

Poetry

The capital letter in "Nobody" and the exclamation point make me interested to read the poem. The author also uses dashes to punctuate the short lines in her poem, which is different.

Even though the poem isn't indented, the use of dashes makes the poem feel structurally different, like there's more white space around the words and phrases.

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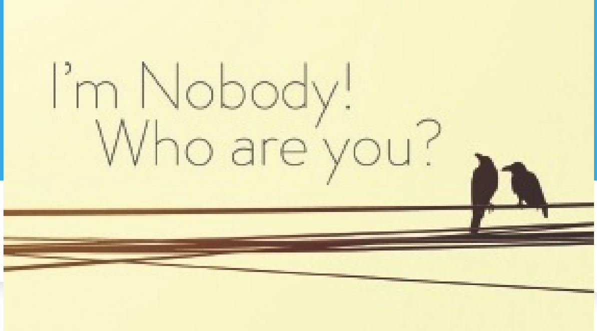
I'm Nobody!
Who are you?

First Read

Read “I’m Nobody! Who are you?” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. To whom is the speaker speaking in the first stanza? In other words, who is “you” and who are “they”? “Cite evidence from the text to support your answer.”
2. The speaker doesn’t want to be a “Somebody.” Explain why she believes that being a “Somebody” is overrated. Cite specific lines in your answer.
3. In line 6, Dickinson uses a rather unusual figure of speech, or comparison, to describe what being “public” is like. Explain this comparison in line 6 in your own words. What do you think the speaker means in this line?
4. Which context clues helped you figure out the meaning of the word **advertise** in line 4? Write your own definition of *advertise* and explain how you figured out the meaning of the word.
5. Based on context clues, can you guess the definition of the word **bog** in line 8? Write your own definition of *bog* here, identifying any clues that helped you define it. Once you have written your own definition, check a print or online dictionary to verify its meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's structure, sound, and figurative language, consider the following:

✓ the poem's structural elements, such as:

- poetic form
- line length
- white space, or the area around the lines of the poem
- indention, or the movement of a line inward from the margin

✓ structural sound elements, such as:

- **end rhyme:** words at the end of two or more lines that sound the same
- **internal rhyme:** words within a line that sound the same
- **slant rhyme:** words that share some similar sounds, but do not rhyme perfectly
- **meter:** stressed and unstressed syllabic pattern in a verse, or within the lines of a poem
- **assonance:** the repetition of vowel sounds in words, as with the long e sound in "dreams of bees and sheep"

✓ figurative language, such as:

- **idiom:** a word or phrase that means something different from its literal meaning and that is familiar to native speakers but puzzling to nonnative speakers, such as an easy test being "a piece of cake"
- **simile:** a direct comparison of two unlike things, often introduced by like or *as*, such as "strong like an ox"

STEP 2: In order to analyze the structure, sound, and figurative language of a poem, consider the following questions:

✓ What meaning(s) does the poem convey?

✓ How does the form and structure contribute to the poem's meaning?

✓ How do individual lines and stanzas impact the meaning?

✓ What effect does the rhyme scheme have on the poem?

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Reread lines 1–8 of “I’m Nobody! Who are you?” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following lines has an example of a simile?

   ○ A. “Are you – Nobody – too?”
   ○ B. “Don’t tell! they’d advertise – you know!”
   ○ C. “How public – like a Frog –”
   ○ D. “To tell one’s name – the livelong June –”

2. The dashes mainly affect the poem by—

   ○ A. acting like periods to indicate the end of a thought.
   ○ B. breaking the flow of language so the poem is easier to read.
   ○ C. dividing the lines into sections that have the same meter.
   ○ D. creating a distinctive style and tone.

3. Which of the following lines includes an internal rhyme?

   ○ A. “Then there’s a pair of us!”
   ○ B. “Don’t tell! they’d advertise – you know!”
   ○ C. “I’m Nobody! Who are you?”
   ○ D. “How public – like a Frog –”

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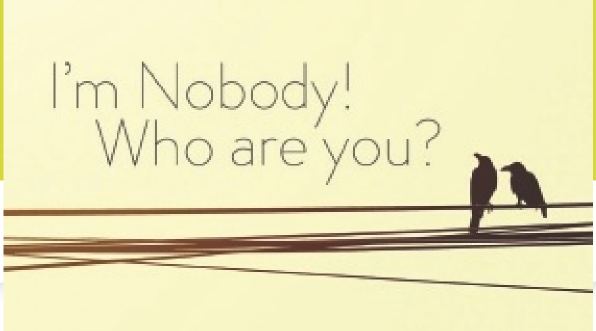
I'm Nobody!
Who are you?

Close Read

Reread "I'm Nobody! Who are you?" As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Compare the line structure and rhyme scheme in the first stanza (lines 1–4) to the second stanza (lines 5–8).
2. What does the use of a simile in line 6 ("How public –like a Frog –") add to the meaning of the poem?
3. Choose a line from the poem that helps develop a theme. Explain how or why this line is the best choice for the theme you are discussing.
4. What is something unique about this poem? Identify specific words and phrases that make this poem stand out. Also discuss what the speaker does to make her perspective different from others'.

POETRY

WRITE

Write a poem in which the speaker declares who he or she is: "I'm _____." Structure your poem to include elements of structure, such as line lengths, line breaks, and stanza breaks, as well as elements of sound, such as different types of rhyme, consonance/assonance, and meter. You may also include figurative language and imagery in your poem. The poetic elements and structure should help show the speaker's **attitude** toward the topic and contribute to the poem's overall meaning.

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Commencement Address to the Santa Fe Indian School

INFORMATIONAL TEXT
Michelle Obama
2016

Introduction

The Santa Fe Indian School is a small high school in New Mexico with a graduating class of about a hundred students. So it was much to their surprise when former First Lady Michelle Obama (b. 1964) accepted an invitation to be the school's commencement speaker. In her speech, Mrs. Obama did not shy away from acknowledging the American government's troublesome relationship with the school. The school had been founded in 1890 as an institution of enforced assimilation, during a period when the U.S. government believed the only options in dealing with Native Americans were "to civilize or exterminate them." However, the school would undergo a major transformation in the century that followed, becoming dedicated to preserving the history of its students. Today, the student body represents a multinational demographic incorporating the 22 tribal nations of New Mexico. Mrs. Obama spoke to the students about the power of education for her family and celebrated the achievements of the school's seniors, who were nearly all heading to college and had earned over five million dollars in scholarships.

“I want to tell you about the people who came before me and how they made me who I am today.”

1 Please, please, be seated. Good afternoon, everyone. It is beyond an honor and a pleasure to be with you all today.

2 Of course, I want to start by thanking Hanna and Michael for their wonderful introduction. And I want to recognize all of the other outstanding student leaders who have graced us with their words today. I'm so proud of you all.

3 I also want to thank the governors, the tribal leaders, elders, the board of trustees, along with the superintendent and your amazing principal, your teachers and staff. I wish I could meet you all, I wish I could spend a whole week with you. I also want to thank the Tewa dancers who performed for us today—absolutely.

4 And of course, last but not least, to the class of 2016: You all did it! Woo! You're here! You did it! You made it! After so many long afternoons and late nights studying for exams, writing papers; after countless hours preparing to present your senior honors projects to your communities; after all those jalapeño nachos you ate at the EAC—yes, I heard about that—you did it. You're here. You made it. And we are all so very, very proud of you. I love you all so much.

5 And today, I want just to take a moment once again to look around this beautiful auditorium at the people who helped you on your journey—your families and friends, everyone in your school and your communities—all the people who pushed you and poured their love into you and believed in you even when you didn't believe in yourselves sometimes. Today is their day, too, right? So let's, graduates, give them a big, old, loud shout-out and love to our families. Thank you all. Yes!

6 And that's actually where I want to start today—with family, in particular with my own family. I want to tell you about the people who came before me and how they made me who I am today.

7 I am the great-great-granddaughter of Jim Robinson, who was born in South Carolina, lived as a slave, and is likely buried in an unmarked grave on the

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SAMPLE ANNOTATION

Argument – Arguments and Claims

Obama mentions students' families and friends and the support they offered. Then she makes a statement about how her own family supported her. This claim is part of her argument: how families and friends help us on our journey.

One interesting part of her claim that might become difficult in terms of persuasion is the idea that "they made me who I am."

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plantation where he worked. I am the great-granddaughter of Fraser Robinson, an illiterate houseboy who taught himself to read and became an **entrepreneur,** selling newspapers and shoes. I am the granddaughter of Fraser Robinson Jr., who left the only life he'd ever known to move his family north, seeking a place where his children's dreams wouldn't be so limited by the color of their skin.

8 And I am the daughter of Fraser Robinson III and Marian Robinson, who raised me and my brother in a tiny apartment on the South Side of Chicago, just upstairs from my elderly great aunt and uncle, who my parents cared for, and just blocks away from our extended family—a host of grandparents and aunts and uncles and cousins who were always in and out of each other's homes and lives, sharing stories and food and talking and laughing for hours.

9 And while my parents were products of segregated schools, and neither of them had an education past high school, they knew with every bone in their bodies that they wanted their kids to go to college. That was their mission from the day we were born. So my mother volunteered at our school so that she could make sure we were taking our studies seriously. And my father worked as a pump operator at the city water plant, saving every penny for our college tuition. And when my father was diagnosed with Multiple Sclerosis—a disease that affected his muscles and made it hard for him to walk and even dress himself in the morning—I remember he hardly ever missed a day of work, no matter how sick he was, no matter how much pain he was in.

SAMPLE ANNOTATION

Argument – Arguments and Claims

Obama gives factual information from her own life to support her argument: how families and friends help and positively influence us on our journey. She talks about her mother volunteering at school and her father saving money for her college tuition.

10 And let me tell you, I will never forget the look of pride on his face and on my mom's face as I walked across the stage at Princeton University, and three years later at Harvard Law School to accept my diplomas—degrees that have given me opportunities that my parents never could have dreamed of for themselves.

11 So, graduates, this is my story. And I'm sharing this with you because when I heard that—when you were first brainstorming about who to invite to your commencement and someone suggested me or my husband, some of you thought that that was an impossible dream, that it just wasn't realistic to think that people like us would ever visit a school like yours. Well, today, I want you to know that there is nowhere I would rather be than right here with all of you.

12 Because while I might have grown up across the country, and while my journey may be a bit different than yours, when I learned about all of you, it was clear to me that our stories are connected, and that your values—the values that **infuse** this school—are the very same values that my parents handed down to me.

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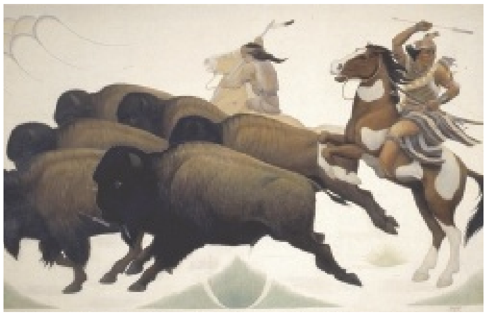
13 See, I learned respect from how my parents cared for my great aunt and uncle—how my mother would wake up in the middle of the night to check on my great aunt, how my father would prop himself up against the bathroom sink each morning, leaning hard on his crutches, to give my great uncle a shave. I learned **integrity** from my parents—that living a good life is not about being wealthy or powerful, it's about being honest and doing what you say you're going to do. It's about how you act when no one is watching, and whether you're the same person on the outside as you are on the inside.

14 My parents—yes. My parents also taught me about giving back—that when someone is sick, you show up, maybe with a home-cooked meal; when someone's down on their luck, you quietly slip them whatever's in your wallet, even if you're not doing so well yourself.

15 And finally, my parents—especially my dad—taught me about **perseverance.** See, my dad had been an athlete his whole life, a swimmer and a boxer. But if he was frustrated or disappointed by his illness, he never let on. He just woke up extra early each day, slowly fastened each button on his uniform, and eased himself down the steps one leg at a time, to get to his job and provide for our family.

16 So, graduates, I wanted to be here with you at your commencement because your values are my values—the values that carried me all the way from the South Side of Chicago to where I am today, standing before you as the First Lady of the United States. I also wanted to be here because your stories—your achievements, your contributions and the story of this school—inspire me.

17 As we all know, this school was founded as part of a **deliberate,** systematic effort to extinguish your culture; to literally annihilate who you were and what you believed in. But look at you today. The Native languages that were once strictly forbidden here now echo through hallways and in your dorm room conversations at night. The traditions that this school was designed to destroy are now expressed in every square foot of this building—in the art on your walls, in the statue in your MSC building, in the Po Pay Day song and dance performances in your plaza, in the prayers and blessings that you offer in your heart room.



Buffalo Round Up mural at the Santa Fe Indian School

18 And the endless military drills and manual labor that those early students endured have been replaced by one of the best academic curriculums in the

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country. And over the years, you all have proudly represented this school in chess tournaments, and science and robotics competitions, and every kind of internship and leadership conference imaginable. And nearly all of you are going on to college. And as the superintendent said, you've earned more than $5 million in scholarships this year. That is breathtaking—breathtaking.

19 And whether you're saying an ancient blessing over your hydroponically-grown crops, or using cutting-edge computer technology to understand the biology and hydrology of your ancestral lands, every day at this school, you've been weaving together thousands of years of your heritage with the realities of your modern lives. And all of that preparation and hard work, graduates, is so critically important, because make no mistake about it, you all are the next generation of leaders in your communities, and not years from now or decades from now, but right now.

SAMPLE ANNOTATION

Interpreting Figurative Language

The speaker says "stepped up" instead of just saying "volunteered." This idiom helps me imagine the students climbing up steps. It shows that they are reaching a new level in their lives.

20 Through your senior honors projects, you've already become experts on urgent issues like addiction and poverty, education and economic development. And so many of you have already stepped up to **implement** your projects in your communities, hosting a fun run to raise awareness about domestic violence and diabetes, leading a traditional foods cooking demonstration, supporting seniors and teen parents, and doing so much more.

21 And as you begin the next phase of your journey, please remember that your communities need even more of your energy and expertise. They need you to bring home additional knowledge and skills to more effectively address the challenges your communities face. That's why it is so important for all of you to hold fast to your goals, and to push through any obstacles that may come your way.

22 And here's the thing: I guarantee you that there will be obstacles—plenty of them. For example, when you get to college or wherever else you're going next, it's going to be an adjustment. College was certainly a huge adjustment for me. I had never lived away from home, away from my family for any length of time. So there were times when I felt lonely and overwhelmed during my freshman year.

23 And what I want you to remember is if that happens to you, I want you to keep pushing forward. Just keep pushing forward. And I want you to reach out and ask for help. I know your teachers tell you that all the time, but please understand that no one gets through college—or life, for that matter—alone. No one. I certainly didn't.

24 So the minute you feel like you're struggling—*the minute*—I want you to ask for help. Don't wait. Seek out a professor you trust. Go to the writing center or

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the counseling center. Talk to older students who know the ropes and can give you some advice. And if the first person you ask isn't friendly or helpful, then ask a second person, and then a third and a fourth. My point is, keep asking until you get the answers you need to get you back on track. Do you understand me?

25 I am so passionate about this because your communities need you. They need you to develop your potential and become who you're meant to be. And that goes for every student in here who is thinking about dropping out, who is feeling discouraged. Your community needs you. And more than ever before, our world needs you, too.

26 And you don't need your First Lady to tell you that. All you have to do is tune in to the news and you'll see that right now, some of the loudest voices in our national conversation are saying things that go against every single one of the values that you've been living at this school. They're telling us that we should disrespect others because of who they are or where they come from or how they worship. They're telling us that we should be selfish—that folks who are struggling don't deserve our help, that we should just take what we can from life and not worry about anyone else. And they're saying that it's okay to keep harming our planet and using our land, our air, our water however we wish.

27 But, graduates, you all know that those are not the values that shape good citizens. Those are not the values that build strong families and communities and nations. You know this. So we desperately need your voices and your values in this conversation reminding us that we're all connected, we're all obligated to treat one another with respect, to act with integrity, to give back to those in need.

28 Now, I know that perhaps I'm asking a lot of all of you. And I know that sometimes all those obligations might feel like a heavy burden. I also know that many of you have already faced and overcome challenges in your lives that most young people can't even begin to imagine—challenges that have tested your courage, your confidence, your faith, and your trust.

29 But, graduates, those struggles should never be a source of shame—never—and they are certainly not a sign of weakness. Just the opposite. Those struggles are the source of your greatest strengths. Because by facing adversity head on and getting through it, you have gained wisdom and maturity beyond your years. I've seen it in you. You've developed resilience that will sustain you throughout your lives. You've deepened a well of compassion within yourselves that will help you connect with and give back to others who struggle.

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30 And most of all, you have taken your place in the long line of those before you whose continued survival in the face of overwhelming threats should inspire you every day of your lives—every day. I'm talking about many of your ancestors who came together to lead a revolt, risking their lives to preserve their traditions. I'm talking about your predecessors at this school who defied the rules by speaking their languages and running away to attend ceremonial dances back home. And I'm talking about the leaders who reclaimed and reopened this school for you, rebuilding it in your image and the image of your communities.

31 Graduates, all of these people, and so many more, have worked so hard and sacrificed so much so that you could be sitting in these seats on this glorious day celebrating your graduation. And as we honor their legacy today, I'm reminded of how some of your communities have seeds that your ancestors have been planting and harvesting for thousands of years, long before America was even an idea.

32 And just as they have been blessing those crops and lovingly preserving those seeds through storms and droughts, struggles and upheavals so that they could keep handing them down, generation after generation, so, too, have they handed down their wisdom, and their values and their dreams, fighting to save them in the face of unthinkable odds, spurred on by their devotion to those who came before them and those who would come after.

33 And, graduates, today, all of that—all of that—lives inside of you. All of that history, all of that sacrifice, all of that love lives within you. And you all should feel so proud and so blessed to have the privilege of continuing that story. Because with the education you've gotten from this amazing school and with the values that you've learned from your families and your communities, your big, impossible dreams are actually just the right size—big. And you have everything you need to achieve them.

34 Now, of course, it won't be easy. But standing here today with all of you, I am filled with hope. It's the same hope I feel when I think about my own story —-how my great-great grandfather was another man's property, my great-grandfather was another man's servant, my grandparents and parents felt the sting of segregation and discrimination. But because they refused to be defined by anyone else's idea of who they were and what they could be, because they held fast to their impossible dreams for themselves and their children, today, my two daughters wake up each morning in the White House.

35 And every day, I try my best to pass down to my girls that same love and that same dreaming spirit that Marian and Fraser Robinson passed down to me, that same love and spirit that your ancestors passed down to all of you and that you will soon pass on to your children and grandchildren.

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36 Because in the end, I believe that that is the true path of history in this country. It is long—it is. It is long. It is winding. And at times it can be very painful. But ultimately, it flows in the direction of hope, dignity and justice, because people like you stand up for your values—people like you who stay true to who you are and where you've come from, and who work every day to share the blessings you've had with others.

37 So, graduates, in closing, I hope that you will always remember your story, and that you will carry your story with you as proudly as I carry mine. I am so proud of you. I am so excited for you to continue this extraordinary journey. And I can't wait to see everything you'll achieve and bring back to your communities.

38 Thank you all. Love you.

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COMMENCEMENT
ADDRESS
TO THE
SANTA FE INDIAN SCHOOL

First Read

Read “Commencement Address to the Santa Fe Indian School.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was the Santa Fe Indian School like in its early years? What is it like when Michelle Obama speaks there in 2016? Use details from Obama’s speech as evidence.

2. What advice does Michelle Obama give to students who may face difficulties in college? Cite specific evidence from the text to support your response.

3. What lessons does Michelle Obama think that the students in her audience can gain from her father’s life experience? Explain, citing details from the text.

4. Use context clues to determine the meaning of **perseverance** as it is used in paragraph 15. Write your definition here and identify clues that helped you figure out its meaning.

5. Read the following dictionary entry:

   integrity
   in•teg•ri•ty \in ˈte grə dē\ *noun*

   1. the quality of having strong values or morals
   2. the state of being whole or unified
   3. the condition of being solid or sturdy in construction

   Which definition most closely matches the meaning of **integrity** as it is used in paragraph 13? Write the correct definition of *integrity* here and explain how you figured out the correct meaning.

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the development of an argument, note the following:

- ✓ clues that reveal the author's belief about an issue, problem, or concept in the title, opening remarks, or concluding statement
- ✓ the first and last sentence of each body paragraph for specific claims that help to build the author's argument
- ✓ the information that the author introduces in sequential order
- ✓ how the author's claims interact to build on and support the argument
- ✓ how you would describe the author's argument in your own words

STEP 2: To track the development of an argument and identify ways in which the argument can be improved, consider the following questions:

- ✓ What is the author's overall argument?
- ✓ What are the reasons that the author presents to support his/her argument?
- ✓ How do the author's reasons work together to support the overall argument?
- ✓ Does the author present convincing evidence?
- ✓ Does the author demonstrate logical reasoning, or thinking?

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Reread paragraphs 11–12 and 25–29 of “Commencement Address to the Santa Fe Indian School.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following statements from paragraphs 25–29 is a claim that the speaker makes in this passage?

○ A. The students have already faced more difficult challenges than many other young people.
○ B. Many leaders are saying that it is not a problem if one causes damage to the environment.
○ C. The students should focus on developing themselves instead of their community.
○ D. Students can find significant strengths in the struggles that they have already overcome.

Part B: Which of the following is evidence that supports the claim selected in Part A?

○ A. “Your community needs you. And more than ever before, our world needs you, too.”
○ B. “Because by facing adversity head on and getting through it, you have gained wisdom and maturity beyond your years. I’ve seen it in you.”
○ C. “So we desperately need your voices and your values in this conversation reminding us that we’re all connected, we’re all obligated to treat one another with respect, to act with integrity, to give back to those in need.”
○ D. “Now, I know that perhaps I’m asking a lot of all of you.”

2. Which of the following claims could improve paragraphs 11 and 12 of the speech?

○ A. We can still positively influence each other despite having different backgrounds and values.
○ B. Values must come from families with similar backgrounds in order to be recognizable.
○ C. “Impossible dreams” are always realistic if you change your perspective.
○ D. Your values must never change from the values that your family hands down to you.

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Reading Skill:
Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as
  - **metaphor,** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **personification,** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **idiom,** a word or phrase which means something different from its literal meaning, such as "that math test was a piece of cake"
  - **symbolism,** an object or image that stands for an idea, such as a red rose symbolizing love

STEP 2: To analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ Where does figurative language appear in the text?
- ✓ What types of figurative language appear in the text?
- ✓ How does the context help identify the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the tone and meaning of the text?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread paragraphs 24 and 36 of "Commencement Address to the Santa Fe Indian School." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In paragraph 24, how does the idiom "know the ropes" contribute to the meaning of the passage?

   ○ A. The idiom "know the ropes" means that students will be pulled in many different directions at college.
   ○ B. The idiom "know the ropes" means that students will need to be careful about how they spend their free time in college.
   ○ C. The idiom "know the ropes" means that students will spend a lot of time worrying about homework and other assignments in college.
   ○ D. The idiom "know the ropes" means that students will need to form relationships with people who already know how college works.

2. In paragraph 36, how does the symbolism of a "path of history" contribute to the meaning of the passage?

   ○ A. The symbolism of a "path of history" contributes to the idea that students will take a long time to mature into adults.
   ○ B. The symbolism of a "path of history" contributes to the idea that students are destined to become the next generation of leaders in their community.
   ○ C. The symbolism of a "path of history" contributes to the idea that students must remember their history or else they will become lost.
   ○ D. The symbolism of a "path of history" contributes to the idea that students must make decisions about their future.

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COMMENCEMENT
ADDRESS
TO THE
SANTA FE INDIAN SCHOOL

Close Read

Reread "Commencement Address to the Santa Fe Indian School." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. What lessons does Michelle Obama think that the students in her audience can gain from her father's life? Explain, citing details from the text to support your analysis.
2. Identify one way in which Obama's argument could become even stronger, either by adding additional evidence, strengthening a claim, or restructuring the order of information. Be specific and cite evidence from the text in your response.
3. Identify figurative language or rhetorical appeals that reveal Obama's purpose for writing this speech. Explain what her purpose is and how you know.
4. Michelle Obama makes an analogy between her personal history and the history of the students at the school. Identify examples in the text where Obama describes her family's history. Using those details, explain how she might answer the question, *What makes you, you?*

ARGUMENTATIVE

WRITE

In this speech, former First Lady Michelle Obama **communicates** a message about the power of education. Track how she develops this argument, including the reasoning (inductive, deductive, abductive) and evidence used to support her claim. Identify any ways that the argument could be improved, such as addressing logical fallacies or insufficient evidence. Use evidence from the text to justify your response.

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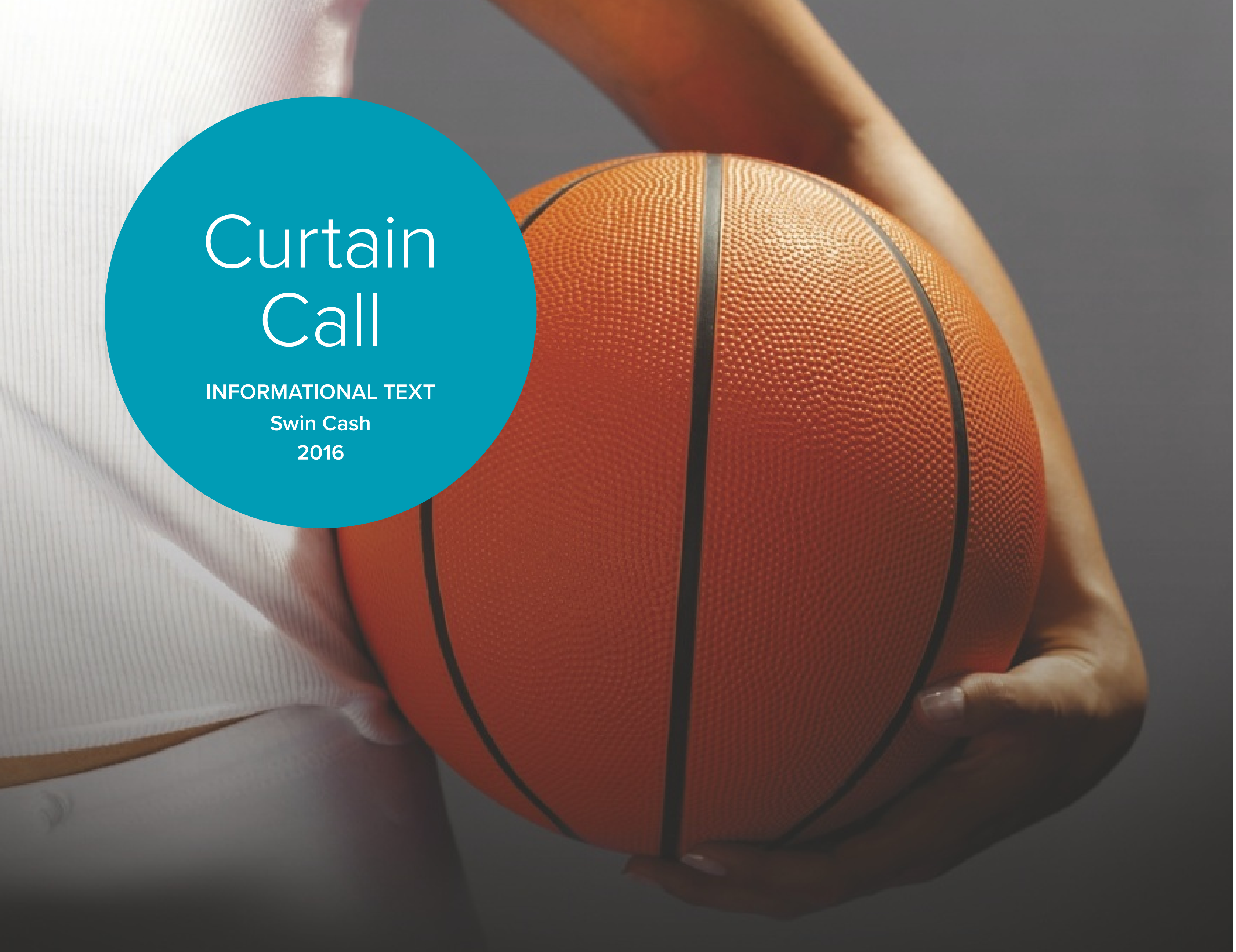

Curtain Call

INFORMATIONAL TEXT
Swin Cash
2016

Introduction

Swin Cash (b. 1979) played 14 seasons in the WNBA, winning three championships, appearing on four all-star teams, and winning two Olympic gold medals along the way. Despite all of those accomplishments, Cash was equally known for her work establishing the WNBA players' union and her involvement in the community within the various cities she played in. In 2016, she announced her upcoming retirement in this essay for *The Players' Tribune*, looking back on her proudest accomplishments and wondering what would come next.

“I’ve always been training for something. What happens when that’s gone?”

NOTES

1 While my playing career will soon be coming to an end, I will never be able to completely walk away. I care so much about whether the league will be around for another 20 years—and more. We had to fight to get where we are. We had to fight **apathy.**

2 We still fight apathy, but with trust that change will come.

3 We—the players—had to fight for the **union,** and fight to make it better. This is **critical** to our success. Many don’t understand but *those are things we don’t get paid for.*

4 I’ve done all of this because many women before me sacrificed so that I could get my shot. And I did. So why wouldn’t I make sure that the **generation** behind me got theirs?

5 I remember coming into the league and seeing some of the players who helped launch the WNBA—players like Lisa Leslie, Sheryl Swoopes, Teresa Weatherspoon. They were playing not just for the love of the game, but because it was so important for the future. Futures that weren’t even theirs.

6 *My* future.

7 I was part of the generation of players right after that **inaugural** wave, and we never forgot their legacy. I’m so proud now when I see my nieces dribble a basketball. That’s something the women before me inspired. That’s something I inspired. I would live this particular life all over again to ensure young women recognize and embrace the queens they are within.

8 This wasn’t an easy decision.

9 It never is, no matter how well you’ve prepared.

10 Most people don’t get to wake up every day and do something they’re passionate about. You always feel you can give more, but at some point you have to do what’s right for yourself. Maybe every athlete goes through that when they retire. It’s hard to open up your hands and let go of what you know. You hold on because it’s so much a part of your routine—and your life.

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I've always been training for something. What happens when that's gone? I've told that kind of story about other athletes in my broadcast work, but now I'm on the other side.

11 *This is real.*

12 At the end of your career, you do a lot of **reflecting.** I've played for multiple teams in the WNBA, and they've all felt like home: Detroit and Seattle, where I won championships, and Chicago, Atlanta and New York, my last stops. And the fans in each of those cities became something like family to me. They're the reason I'm announcing my decision now. I want to spend this season showing my gratitude to everyone who's been a part of this journey. It's been rich not just because of the accomplishments and wins, but also because of the people in my life: family, teammates, mentors and fans.

13 I came into this game unapologetically fearless, as the woman I felt I was called to be. From the way I carried myself on and off the court, to using my voice for the union, to speaking out against discrimination, to fighting for all the kids in my Cash for Kids charity—all of this is bigger than me. It's bigger than my career.

14 There's no greater legacy than a legacy of lasting impact.

15 Basketball gave me the vehicle to inspire and empower. That was my purpose.

16 I have 27 regular season games left. I'll be taking in every moment as I look to the future, whatever it may hold. I understand there's a new life waiting for me after that last whistle.

17 May God allow it to be as blessed as this one has been—and a blessing to others, as well.

By Swin Cash, 2016. Reproduced by permission of The Players' Tribune.

PERSONAL RESPONSE

WRITE

Swin Cash says, "Basketball gave me the vehicle to inspire and empower." Who do you want to inspire and empower? Like Swin Cash, do you have a passion that allows you to inspire others or empower those who feel powerless? What is it? Reflect on your own thoughts, feelings, or dreams for the future as you respond to each of these questions.

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Slam, Dunk, & Hook

POETRY
Yusef Komunyakaa
1991

Introduction

"Slam, Dunk, & Hook" is a poem by Pulitzer Prize-winning poet Yusef Komunyakaa (b. 1947). It is included in Komunyakaa's *Magic Bus*, his 1992 collection of poems that draw on his experiences growing up as an African American in the 1950s in Bogalusa, a small city in northeastern Louisiana. While "Slam, Dunk, & Hook" primarily describes the feelings of playing basketball as a youth, the racial tensions that defined the 1950s Deep South seem to exist just outside the edges of both the poem and the "roundhouse" where the boys play.

“Lay ups. Fast breaks.”

Fast breaks. Lay ups. With Mercury’s
Insignia on our sneakers,
We outmaneuvered to footwork
Of bad angels. Nothing but a hot
Swish of strings like silk
Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, **poised** in midair
Like storybook sea monsters.
A high note hung there
A long second. Off
The rim. We’d corkscrew
Up & dunk balls that exploded
The skullcap of hope & good
Intention. Lanky, all hands
& feet . . . sprung **rhythm**.
We were **metaphysical** when girls
Cheered on the sidelines.
Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy’s mama died
He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
Was there slapping a blackjack
Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
We had moves we didn’t know

NOTES

SAMPLE ANNOTATION

Poetry

There’s no regular meter or rhyme scheme, so this is open form. The line breaks and capitalized words within the lines make me pause and imagine the “sneakers” and “footwork.” I can picture the players in my mind. When I read this aloud, the rhythm sounds like a basketball pounding on the court.

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We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
Beautiful & dangerous.

“Slam, Dunk, & Hook” from *Pleasure Dome: New and Collected Poems.*

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The assertion in line 9 of the poem that the players could “Last forever” is an unrealistic exaggeration because they obviously would have to stop at some point, so this is a hyperbole.

I can tell that “Like storybook sea monsters” in line 10 is a simile because it uses “like” to compare the players and how they “poise in midair,” or jump, to the movement of “sea monsters.”

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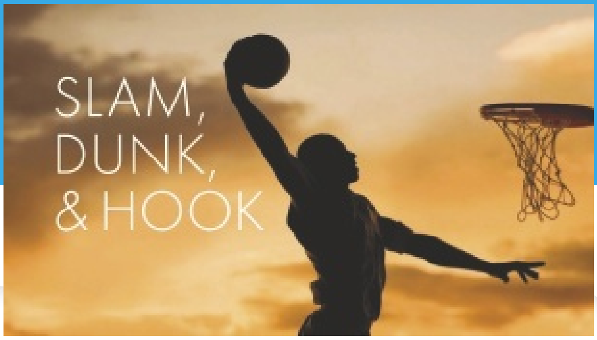

First Read

Read “Slam, Dunk, & Hook.” After you read, complete the Think Questions below.

THINK QUESTIONS THINK QUESTIONS

WRITE

1. What do lines 1–17 of the poem describe? Who appears in these lines? Cite textual evidence from the poem to support your answer.

2. What troubling event happens to Sonny Boy? How does he react? Use textual evidence to support your answer.

3. What words and phrases suggest the power and beauty of the basketball game? Explain your answer.

4. Read lines 6–9. Then use context clues to determine the meaning of **labyrinth** as it is used in the poem.

5. Read the following dictionary entry:

   poised
   poised \poizd\ *adjective*

   1. marked by balance or equilibrium
   2. having a composed or self-assured manner

   Explain which definition most closely matches the meaning of **poised** as it is used in line 9. Do you think either of these meanings could work, or is one more accurate than the other? Explain.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's elements, consider the following:

- ✓ the poem's structural elements, such as:
  - poetic form
  - line length
  - line breaks
- ✓ structural sound elements, such as:
  - **repetition:** words or phrases that are repeated multiple times
  - **meter:** stressed and unstressed syllabic pattern in a verse, or within the lines of a poem
- ✓ other sound elements, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words.
  - **onomatopoeia:** the use of a word as an imitation of a sound, such as buzz or hiss
- ✓ figurative language, such as:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **symbolism:** an object or image that stands for an idea.
- ✓ imagery, the language and description used that appeals to the five senses

STEP 2: In order to analyze the structure, sound, imagery, and figurative language of a poem, consider the following questions:

- ✓ How does the form and structure contribute to the poem's meaning?
- ✓ How do individual lines and stanzas impact the meaning?
- ✓ How does the structure connect to the overall meaning of the poem?
- ✓ How do the sound elements, such as the author's use of rhyme and rhythm, connect to the overall meaning of the poem?
- ✓ How do the imagery and figurative language in the poem connect to its meaning?

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Reread lines 17–23 and lines 27–40 of “Slam, Dunk, and Hook.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following from lines 17–22 includes an example of onomatopoeia?

   ○ A. “Double-flashing to the metal hoop”
   ○ B. “Tangled up in a falling,”
   ○ C. “We were metaphysical when girls”
   ○ D. “& feet…sprung rhythm.”

2. How does the phrase “Muscles were a bright motor” affect the meaning of the poem?

   ○ A. This is a metaphor that compares the basketball players to motors, emphasizing the skill and effort they put into their game.
   ○ B. This is a simile that suggests the basketball players are bright like motors, describing how much they sweat with effort to play the game.
   ○ C. This is an example of symbolism, with the basketball game symbolizing a car.
   ○ D. This is an example of personification, as the human “muscles” are being related to inanimate “motors.”

3. Line 31 in the poem is an example of—

   ○ A. the use of rhyme in the poem.
   ○ B. the complete thought contained in each line.
   ○ C. the short lines in the structure of the poem.
   ○ D. the use of repetition in the poem.

4. Which of the following lines incites imagery that BEST represents the meaning of the poem?

   ○ A. Lines 33 and 34: “& glide like a sparrow hawk. / Lay ups. Fast breaks.”
   ○ B. Lines 35 and 36: “We had moves we didn’t know / We had.”
   ○ C. Lines 36–39: “Our bodies spun / On swivels of bone & faith, / Through a lyric slipknot / Of joy”
   ○ D. Line 40: “Beautiful & dangerous.”

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ figures of speech that the author uses, such as:
  - **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - **allusion:** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
- ✓ sound devices that the author uses, such as:
  - **onomatopoeia:** the use of a word as an imitation of a natural sound, such as *buzz* or *hiss*.

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ How does the context help identify the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the tone and meaning of the text?
  - What visual image or sound does the figurative language create in the readers' minds?
  - How do these images or sounds impact the tone and the meaning?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread lines 29–33 of "Slam, Dunk, & Hook." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following best describes the effect of personification in these lines of the poem?

   ○ A. "Trouble" is personified to show that hardships are still unavoidable, even as they play for relief.
   ○ B. A "sparrow hawk" is personified to emphasize how the players are so fast and smooth in their movements.
   ○ C. A "blackjack" is personified to show that the players play their best even when there are high stakes at hand.
   ○ D. An "open palm" is personified to emphasize that the players have found new opportunities through their skill at basketball.

2. Which of the following lines includes an example of a simile?

   ○ A. "Trouble / Was there slapping a blackjack"
   ○ B. "& glide like a sparrow hawk."
   ○ C. "Against an open palm."
   ○ D. "Dribble, drive to the inside.'

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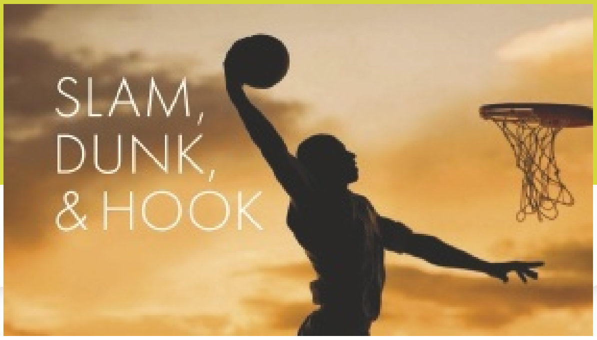

Close Read

Reread “Slam, Dunk, & Hook.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. What images or sounds come to mind when reading the poem? How does this contribute to the meaning of the poem? Cite specific textual evidence to help support your analysis.
2. Identify the connection between line length and meaning in the poem. Cite evidence from lines in the poem.
3. Analyze the line breaks in the poem. What types of words appear at the ends of lines? What effect do they have on the meaning and imagery of the poem?
4. Allusion is a brief reference to a work of art, a character from a myth or story, or an event in history. For example, a mention of Scrooge is an allusion to a character in *A Christmas Carol* by Charles Dickens. Identify examples of allusion in “Slam, Dunk, & Hook.” Explain how the allusions add to your understanding
5. Is there a sport or activity that makes you feel as passionate as Komunyakaa feels about basketball? Citing specific evidence from the text, respond to Komunyakaa’s attitude towards basketball based on your experience.

DISCUSSION

WRITE

How are the identities of the speaker in “Slam, Dunk, & Hook” and the author of “Curtain Call” tied to the game of basketball? Discuss this question with a group of your peers. To prepare for your discussion, use the graphic organizer to identify examples of poetic structure and figurative language in “Slam, Dunk, & Hook” and key details in “Curtain Call” that **communicate** the game’s importance to players. After your discussion, you will write a reflection in the space below.

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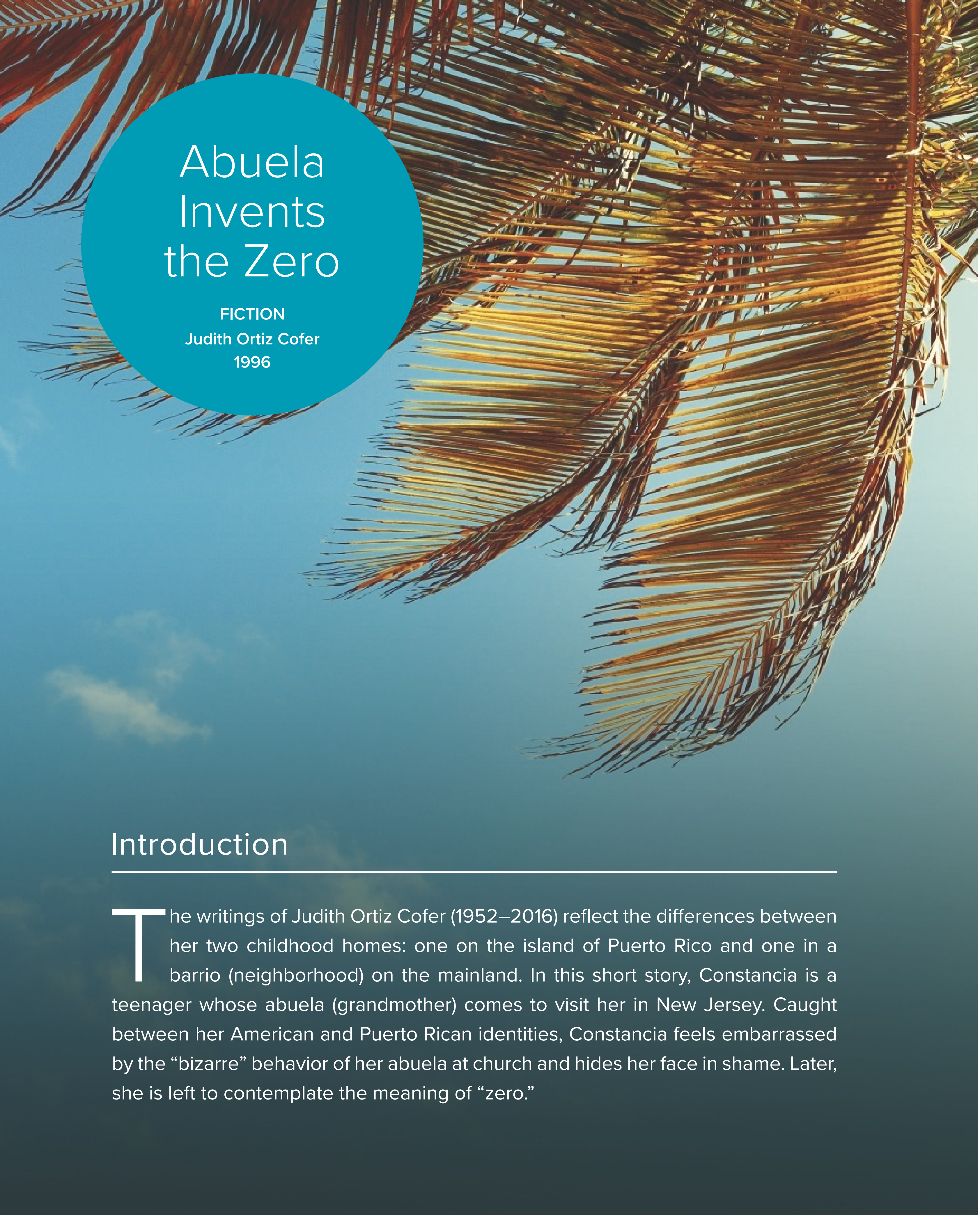

Abuela Invents the Zero

FICTION

Judith Ortiz Cofer

1996

Introduction

The writings of Judith Ortiz Cofer (1952–2016) reflect the differences between her two childhood homes: one on the island of Puerto Rico and one in a barrio (neighborhood) on the mainland. In this short story, Constancia is a teenager whose abuela (grandmother) comes to visit her in New Jersey. Caught between her American and Puerto Rican identities, Constancia feels embarrassed by the "bizarre" behavior of her abuela at church and hides her face in shame. Later, she is left to contemplate the meaning of "zero."

"You made me feel like a zero, like a nothing."

1 "You made me feel like a zero, like a nothing," she says in Spanish, *un cero, nada.* She is trembling, an angry little old woman lost in a heavy winter coat that belongs to my mother. And I end up being sent to my room, like I was a child, to think about my grandmother's idea of math.

2 It all began with Abuela coming up from the Island for a visit—her first time in the United States. My mother and father paid her way here so that she wouldn't die without seeing snow, though if you asked me, and nobody has, the dirty slush in this city is not worth the price of a ticket. But I guess she deserves some kind of award for having had ten kids and survived to tell about it. My mother is the youngest of the bunch. Right up to the time when we're supposed to pick up the old lady at the airport, my mother is telling me stories about how hard times were for *la familia* on *la isla,* and how *la abuela* worked night and day to support them after their father died of a heart attack. I'd die of a heart attack too if I had a troop like that to support. Anyway, I had seen her only three or four times in my entire life, whenever we would go for somebody's funeral. I was born here and I have lived in this building all my life. But when Mami says, "Connie, please be nice to Abuela. She doesn't have too many years left. Do you promise me, Constancia?"—when she uses my full name, I know she means business. So I say, "Sure." Why wouldn't I be nice? I'm not a monster, after all.

3 So we go to Kennedy to get *la abuela,* and she is the last to come out of the airplane, on the arm of the cabin attendant, all wrapped up in a black shawl. He hands her over to my parents like she was a package sent airmail. It is January, two feet of snow on the ground, and she's wearing a shawl over a thick black dress. That's just the start.

4 Once home, she refuses to let my mother buy her a coat because it's a waste of money for the two weeks she'll be in *el Polo Norte,* as she calls New Jersey, the North Pole. So since she's only four feet eleven inches tall, she walks around in my mother's big black coat looking ridiculous. I try to walk far behind them in public so that no one will think we're together. I plan to stay very busy the whole time she's with us so that I won't be asked to take her anywhere, but my plan is ruined when my mother comes down with the flu

NOTES

SAMPLE ANNOTATION

Literary Elements

It seems strange that Connie would have to promise to be nice to her own grandmother. Connie doesn't sound very agreeable. I wonder if this dialogue hints at a source of conflict in the story between Connie and her parents.

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NOTES

and Abuela absolutely *has* to attend Sunday mass or her soul will be eternally damned. She's more Catholic than the Pope. My father decides that he should stay home with my mother and that I should escort *la abuela* to church. He tells me this on Saturday night as I'm getting ready to go out to the mall with my friends.

5 "No way," I say.

6 I go for the car keys on the kitchen table: he usually leaves them there for me on Friday and Saturday nights. He beats me to them.

7 "No way," he says, pocketing them and grinning at me.

8 Needless to say, we come to a **compromise** very quickly. I do have a responsibility to Sandra and Anita, who don't drive yet. There is a Harley-Davidson fashion show at Brookline Square that we *cannot* miss.

9 "The mass in Spanish is at ten sharp tomorrow morning, *entiendes*?" My father is dangling the car keys in front of my nose and pulling them back when I try to reach for them. He's really enjoying himself.

10 "I understand. Ten o'clock. I'm out of here." I pry his fingers off the key ring. He knows that I'm late, so he makes it just a little difficult. Then he laughs. I run out of our apartment before he changes his mind. I have no idea what I'm getting myself into.

11 Sunday morning I have to walk two blocks on dirty snow to retrieve the car. I warm it up for Abuela as instructed by my parents, and drive it to the front of our building. My father walks her by the hand in baby steps on the slippery snow. The sight of her little head with a bun on top of it sticking out of that huge coat makes me want to run back into my room and get under the covers. I just hope that nobody I know sees us together. I'm dreaming, of course. The mass is packed with people from our block. It's a holy day of **obligation** and everyone I ever met is there.

12 I have to help her climb the steps, and she stops to take a deep breath after each one, then I lead her down the aisle so that everybody can see me with my bizarre grandmother. If I were a good Catholic, I'm sure I'd get some purgatory time taken off for my sacrifice. She is walking as slow as Captain Cousteau exploring the bottom of the sea, looking around, taking her sweet time. Finally she chooses a pew, but she wants to sit in the other end. It's like she had a spot picked out for some unknown reason, and although it's the most inconvenient seat in the house, that's where she has to sit. So we squeeze by all the people already sitting there, saying, "Excuse me, please, *con permiso,* pardon me," getting annoyed looks the whole way. By the time we settle in, I'm drenched in sweat. I keep my head down like I'm praying so

SAMPLE ANNOTATION

Literary Elements

I only know for sure what Connie is thinking because of the first-person narration. Connie already regrets taking Abuela to mass. She is embarrassed to be seen with her grandmother and more concerned about what others will think. The setting here at the church is also important because "everyone" is there, which adds to the embarrassment Connie feels toward her grandmother. I think Connie's feelings will lead to the main conflict with Abuela.

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as not to see or be seen. She is praying loud, in Spanish, and singing hymns at the top of her creaky voice.

13 I ignore her when she gets up with a hundred other people to go take communion. I'm actually praying hard now—that this will all be over soon. But the next time I look up, I see a black coat dragging around and around the church, stopping here and there so a little gray head can peek out like a **periscope** on a submarine. There are giggles in the church, and even the priest has frozen in the middle of a blessing, his hands above his head like he is about to lead the congregation in a set of jumping jacks.

14 I realize to my horror that my grandmother is lost. She can't find her way back to the pew. I am so embarrassed that even though the woman next to me is shooting daggers at me with her eyes, I just can't move to go get her. I put my hands over my face like I'm praying, but it's really to hide my burning cheeks. I would like for her to disappear. I just know that on Monday my friends, and my enemies, in the barrio will have a lot of **senile**-grandmother jokes to tell in front of me. I am frozen to my seat. So the same woman who wants me dead on the spot does it for me. She makes a big deal out of getting up and hurrying to get Abuela.

15 The rest of the mass is a blur. All I know is that my grandmother kneels the whole time with her hands over *her* face. She doesn't speak to me on the way home, and she doesn't let me help her walk, even though she almost falls a couple of times.

16 When we get to the apartment, my parents are at the kitchen table, where my mother is trying to eat some soup. They can see right away that something is wrong. Then Abuela points her finger at me like a judge passing a sentence on a criminal. She says in Spanish, "You made me feel like a zero, like a nothing." Then she goes to her room.

17 I try to explain what happened. "I don't understand why she's so upset. She just got lost and wandered around for a while," I tell them. But it sounds lame, even to my own ears. My mother gives me a look that makes me cringe and goes in to Abuela's room to get her version of the story. She comes out with tears in her eyes.

18 "Your grandmother says to tell you that of all the hurtful things you can do to a person, the worst is to make them feel as if they are worth nothing."

19 I can feel myself shrinking right there in front of her. But I can't bring myself to tell my mother that I think I understand how I made Abuela feel. I might be sent into the old lady's room to apologize, and it's not easy to admit you've been a jerk—at least, not right away with everybody watching. So I just sit there not saying anything.

NOTES

SAMPLE ANNOTATION

Theme

This moment is dramatic. Connie feels judged by her grandmother and maybe even ashamed. This is also the second time the story has included Abuela's line about feeling like a zero, so I know it's important.

Abuela's statement is about respect. That makes me think an important theme is about respect and how you treat others, even if you don't understand their lives. This seems like a theme that could be recognized and understood by anyone.

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20 My mother looks at me for a long time, like she feels sorry for me. Then she says, "You should know, Constancia, that if it wasn't for the old woman whose existence you don't seem to value, you and I would not be here."

21 That's when *I'm* sent to *my* room to consider a number I hadn't thought much about—until today.

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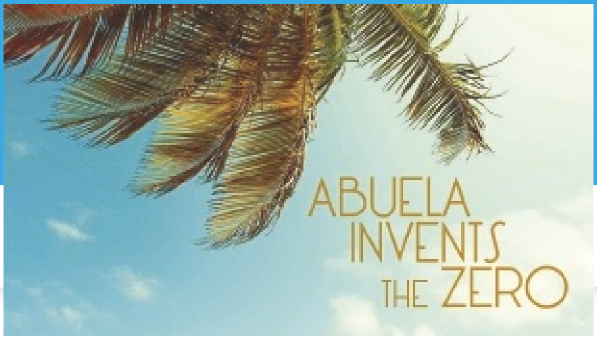

First Read

Read “Abuela Invents the Zero.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Describe Constancia’s relationship with Abuela prior to her grandmother’s visit to New Jersey. Cite details from the text to support your response.

2. Refer to details from the text to explain why Constancia considers her grandmother to be, in her eyes, “ridiculous” and “bizarre.”

3. How does Constancia respond when Abuela becomes lost in the church? Describe her reaction, and support your answer with evidence from the text.

4. Use context to determine the meaning of the word **obligation** as it is used in “Abuela Invents the Zero” in paragraph 11. Write your definition of *obligation* here and explain how you found it.

5. Read the following dictionary entry:

   sentence
   sen•tence \ˈsen(t)əns\

   noun

   1. a complete statement, command, question, etc., containing one or more words
   2. a punishment given for a particular offense

   verb

   1. to punish or pass judgment (on someone), typically in a court of law

   Which definition most closely matches the meaning of **sentence** as it is used in paragraph 16? Write the appropriate definition of *sentence* here and explain how you figured out the correct meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ how the characters are developed
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the story
    - first-person point of view, or when the narrator is a character in the story
    - second-person point of view, or when the narrator is telling the story to someone or to an audience
    - third-person point of view, or when the narrator is outside of the story

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How does the point of view affect character development in the story?
- ✓ How does the setting influence the characters and their development?
- ✓ How do the interactions between the characters contribute to the development of the plot?
- ✓ How does the setting affect the plot and, in particular, the problem the characters face and must solve?
- ✓ How do the events in the plot impact the characters and their development?

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Reread paragraphs 4–10 of "Abuela Invents the Zero." Then, using the Checklist on the previous page, answer the multiple-choice questions below

YOUR TURN

PRACTICE

1. How does the decision that Connie's father makes in paragraph 4 affect the events that follow?

   ○ A. Connie's father decides that Connie should take Abuela to church.
   ○ B. Connie's mother comes down with the flu.
   ○ C. Connie's father tells her that she should take Abuela to church and Connie refuses.
   ○ D. Abuela decides she doesn't need to go to church.

2. How does the dialogue in paragraphs 5–7 influence the decision Connie makes about taking Abuela to church?

   ○ A. The dialogue in paragraphs 5–7 influences Connie to take Abuela to the Brookline Square Mall.
   ○ B. Connie decides to take Abuela to church because her father says "No way" when she wants to take the car to a fashion show.
   ○ C. Connie decides to take Abuela to church because her father says she has to.
   ○ D. Connie tells her father "No way" when he tells her to take Abuela to church because she wants to go to the fashion show.

3. What does the interaction between Connie and her father reveal about their relationship?

   ○ A. Connie cares a lot about her father's opinion and bases her decisions on her respect for him.
   ○ B. Connie feels pressure to keep up with her father's standards of behavior and tends to lash out because of them.
   ○ C. Connie does not have much respect for her father and only does what he asks in order to get what she wants.
   ○ D. Connie does not get along with her father and continually refuses to do what he asks, even when it concerns her grandmother.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify two or more themes and track their development, note the following:

- ✓ the topics that the story focuses on
- ✓ whether or not the theme or themes are stated directly or implied
- ✓ details that develop each theme, such as:
    - title and chapter headings
    - a narrator's point of view and perspective
    - characters' perspectives, thoughts, actions, and dialogue
    - the central conflict in the plot
    - the resolution of the conflict
    - messages about life that seem universal, or apply to all people
- ✓ ways in which the themes are similar and different

STEP 2: To analyze two or more themes and their development throughout the same or multiple literary texts, consider the following questions:

- ✓ What topics does the story focus on?
- ✓ What themes are suggested?
- ✓ When did you become aware of each theme? For instance, did the conclusion reveal a theme? Did a certain character's dialogue reveal a different or related theme?
- ✓ How did each theme develop over the course of the story?
- ✓ How do the themes interact to create meaning in the story?
- ✓ How is the treatment of universal themes similar or different across multiple texts?

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Reread paragraphs 17–19 of "Abuela Invents the Zero." Then, using the Checklist on the previous page, answer the multiple-choice questions below

YOUR TURN

PRACTICE

1. Which quote from paragraphs 17–19 best develops the theme of understanding others' experiences?

   ○ A. "I try to explain what happened."
   ○ B. "'She just got lost and wandered around for a while,' I tell them. But it sounds lame, even to my own ears."
   ○ C. "My mother gives me a look that makes me cringe . . ."
   ○ D. " . . . it's not easy to admit you've been a jerk—at least, not right away with everybody watching."

2. Which quote from paragraphs 17–19 best develops the theme of treating others with respect?

   ○ A. "My mother . . . goes in to Abuela's room to get her version of the story."
   ○ B. "She comes out with tears in her eyes."
   ○ C. "'. . . the worst is to make them feel as if they are worth nothing.'"
   ○ D. "I might be sent into the old lady's room to apologize . . ."

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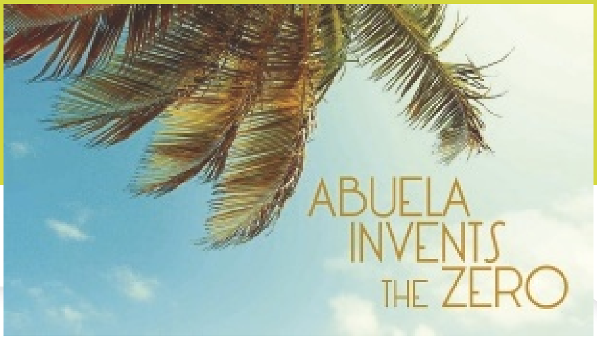

Close Read

Reread "Abuela Invents the Zero." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Which lines of dialogue in the story reveal that Connie is unaware of the consequences her actions can have? Cite evidence in the text to support your answer.

2. Analyzing specific incidents and events in a story or drama can help readers determine themes as they develop over the course of the text. Reread paragraphs 13–15. Cite specific evidence that suggests the incident at the church is a turning point in the relationship between Connie and Abuela, and what it reveals or communicates about the theme.

3. How does the author reveal the importance Connie places on clothes and appearance throughout the story, and how does this create a distance between grandmother and granddaughter?

4. Reread the last five paragraphs of the story. Which paragraphs suggest that Connie still doesn't fully realize how much her behavior has hurt her grandmother? What theme is developed within these paragraphs? Cite textual evidence that supports your answer.

5. Explain how Connie considers herself to be before Abuela comes to visit, and how this opinion changes by the end of the story. Cite evidence from the text to support your response.

NARRATIVE

WRITE

Write a letter that continues the plot of the story in which Constancia apologizes to Abuela and resolves the conflict between them. In your letter, include an example of Connie's responses to a decision or incident. In connection to a theme in the story, explain what Connie has learned and how she has changed.

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Inside Out & Back Again

FICTION
Thanhhà Lai
2011

Introduction

In many ways, the first novel by Thanhhà Lai (b. 1965) mirrors her own childhood experience. Like the main character, Hà, in *Inside Out & Back Again*, Thanhhà Lai witnessed the harsh reality of the Vietnam War, had a father who was missing in action, and fled with her family to America. Through Hà's character, Lai captures many of the universal feelings refugees experience in an unfamiliar place. In the four excerpts here, written in verse as first-person journal entries, Hà feels a rush of emotions as she repeats the fourth grade in her new home—Alabama.

“Deep breaths.
I’m the first student in class.”

NOTES

The Outside

Starting tomorrow
everyone must
leave the house.

Mother starts sewing
at a factory;
Brother Quang begins
repairing cars.

The rest of us
must go to school,
repeating the last grade,
left unfinished.

Brother Vũ wants
to be a cook
or teach martial arts,
not waste a year
as the oldest senior.

Mother says
one word:
College.

Brother Khôi
gets an old bicycle to ride,
but Mother says
I’m too young for one
even though I’m
a ten-year-old
in the fourth grade,
when everyone else
is nine.

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NOTES

Mother says,
Worry instead
about getting sleep
because from now on
no more naps.
You will eat lunch
at school
with friends.

What friends?

You'll make some.

What if I can't?

You will.

What will I eat?

What your friends eat.

But what will I eat?

Be surprised.

I hate surprises.

Be agreeable.

Not without knowing
what I'm agreeing to.

Mother sighs,
walking away.

September 1

Sadder Laugh

School!

I wake up with
dragonflies
zipping through
my gut.
I eat nothing.

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Mother shakes her head.

I take each step toward school evenly,
trying to hold my stomach
steady.

It helps that
the morning air glides cool
like a constant washcloth
against my face.

Deep breaths.

I'm the first student in class.

My new teacher has brown curls
looped tight to her scalp
like circles in a beehive.

She points to her chest:
MiSSS SScott,
saying it three times,
each louder
with ever more spit.

I repeat, *MiSSS SScott,*
careful to hiss every *s*.

She doesn't seem **impressed.**
I tap my own chest: *Hà.*

She must have heard *ha,*
as in funny *ha-ha-ha.*

She fakes a laugh.

I repeat, *Hà,*
and wish I knew
enough English
to tell her
to listen for
the **diacritical** mark,
this one directing
the tone

downward.

My new teacher
tilts her head back,
fakes
an even sadder laugh.

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September 2
Morning

Rainbow

I face the class.
MiSSS SScott speaks.
Each classmate says something.

I don't understand,
but I see.

Fire hair on skin dotted with spots.
Fuzzy dark hair on skin shiny as **lacquer.**
Hair the color of root on milky skin.
Lots of braids on milk chocolate.
White hair on a pink boy.
Honey hair with orange ribbons on see-through skin.
Hair with barrettes in all colors on bronze bread.

I'm the only
straight black hair
on olive skin.

September 2
Midmorning

Black and White and Yellow and Red

The bell rings.
Everyone stands.
I stand.

They line up;
so do I.

Down a hall.
Turn left.
Take a tray.

Receive food.
Sit.

On one side
of the bright, noisy room,
light skin.
Other side,
dark skin.

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Both laughing, chewing,
as if it never occurred
to them
someone **medium**
would show up.

I don't know where to sit
any more than
I know how to eat
the pink sausage
snuggled inside bread
shaped like a corncob,
smeared with sauces
yellow and red.

I think
they are making fun
of the Vietnamese flag[1]
until I remember
no one here likely knows
that flag's colors.

I put down the tray
and wait
in the hallway.

September 2
11:30 am

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PERSONAL NARRATIVE

WRITE

Hà doesn't know much English, so she describes her surroundings based on how she sees them. For example, she doesn't know what a hot dog is and describes it as "the pink sausage / snuggled inside bread / shaped like a corncob, / smeared with sauces / yellow and red." Choose a place from your own life—your classroom, the hallways, the library, your school's lunchroom—and describe it avoiding terms usually associated with the thing you describe. As you write your description, use the excerpt from *Inside Out & Back Again* as inspiration.

---

[1] **Vietnamese flag** until 1975, the South Vietnamese flag consisted of a yellow background with three horizontal red stripes

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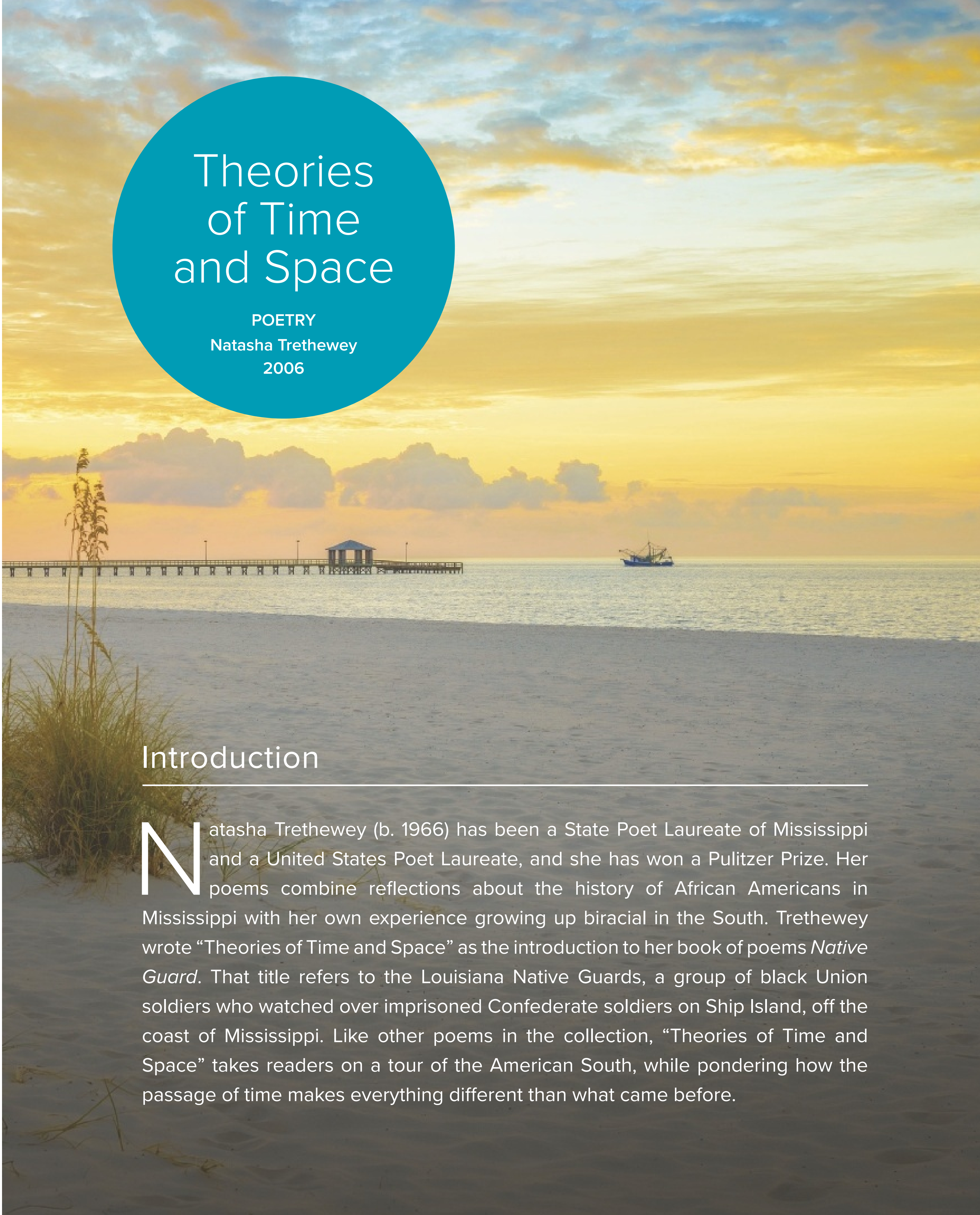

Theories of Time and Space

POETRY
Natasha Trethewey
2006

Introduction

Natasha Trethewey (b. 1966) has been a State Poet Laureate of Mississippi and a United States Poet Laureate, and she has won a Pulitzer Prize. Her poems combine reflections about the history of African Americans in Mississippi with her own experience growing up biracial in the South. Trethewey wrote “Theories of Time and Space” as the introduction to her book of poems *Native Guard*. That title refers to the Louisiana Native Guards, a group of black Union soldiers who watched over imprisoned Confederate soldiers on Ship Island, off the coast of Mississippi. Like other poems in the collection, “Theories of Time and Space” takes readers on a tour of the American South, while pondering how the passage of time makes everything different than what came before.

> “Everywhere you go will be somewhere you’ve never been.”

NOTES

You can get there from here, though
there’s no going home.

Everywhere you go will be somewhere
you’ve never been. Try this:

head south on Mississippi 49, one-
by-one mile markers ticking off

another minute of your life. Follow this
to its natural **conclusion**—dead end

at the coast, the pier at Gulfport where
riggings[1] of shrimp boats are loose stitches

in a sky threatening rain. Cross over
the man-made beach, 26 miles of sand

dumped on the mangrove[2] swamp—buried
terrain of the past. Bring only

what you must carry—**tome** of memory,
its random blank pages. On the dock

where you board the boat for Ship Island,
someone will take your picture:

the photograph—who you were—
will be waiting when you return.

---

[1] **riggings** ropes used to operate sails aboard a ship
[2] **mangrove** a type of tropical tree and shrub

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NOTES

"Theories of Time and Space" from NATIVE GUARD: Poems by Natasha Trethewey. Copyright © 2006 by Natasha Trethewey. Used by permission of Houghton Mifflin Company. All rights reserved.

POETRY

WRITE

"Theories of Time and Space" seems to be about a journey, more specifically the speaker's personal rules of the road. Imagine that you, like the speaker, go on a journey of your own. What do you see? What do you record in your "tome of memory"? Write a poem in any style to express your journey.

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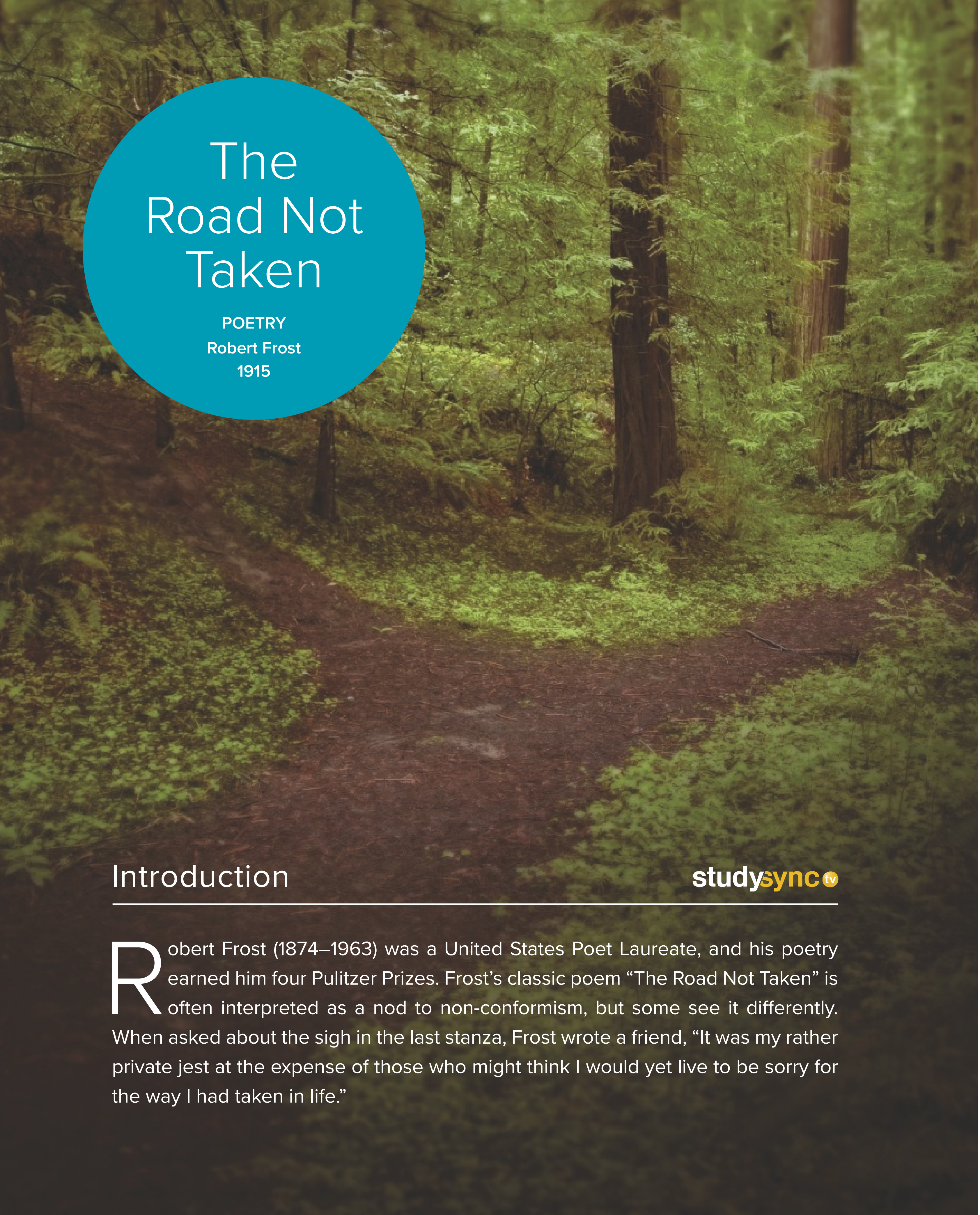

The Road Not Taken

POETRY
Robert Frost
1915

Introduction

Robert Frost (1874–1963) was a United States Poet Laureate, and his poetry earned him four Pulitzer Prizes. Frost's classic poem "The Road Not Taken" is often interpreted as a nod to non-conformism, but some see it differently. When asked about the sigh in the last stanza, Frost wrote a friend, "It was my rather private jest at the expense of those who might think I would yet live to be sorry for the way I had taken in life."

“Two roads diverged in a wood, and I—
I took the one less traveled by . . .”

Two roads **diverged** in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the **undergrowth;**

Then took the other, as just as fair[1],
And having perhaps the better **claim,**
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had **trodden** black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages **hence:**
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Fork in the road

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The speaker comes across two roads. He wants to take them both, but that's impossible. Along with the title, the purpose of these lines is to introduce an extended metaphor about making choices.

SAMPLE ANNOTATION

Poetry

I notice assonance with the repeated /a/ vowel sound found within words in “Though as for that the passing there.” Also in this line, I notice consonance in which the /th/consonant sound is repeated in multiple words.

---

[1] **fair** sufficient

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The Road
NOT TAKEN
studysync

First Read

Read “The Road Not Taken.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What evidence in the text of the poem shows you that the speaker is uncertain about which road to choose? Cite evidence from the text to support your answer.

2. What do lines 16–20 tell you about how the speaker imagines his future? Use evidence from the text to support your answer.

3. How does the speaker feel about the road he didn’t take? Cite evidence from the text to support your answer.

4. Read the following dictionary entry:

   claim
   claim \klām\ *noun*

   1. a demand or request for something that is owed
   2. a statement that you have a right to something
   3. a piece of land that is owned by someone

   Which definition most closely matches the meaning of **claim** as it is used in line 7 of “The Road Not Taken”? Write the correct definition of *claim* here, and explain how you figured out the correct meaning

5. Find the word **hence** in line 17 of “The Road Not Taken.” Use context clues in the surrounding lines, as well as the line in which the word appears, to determine the word’s meaning. Write your definition here and identify clues that helped you figure out its meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's structure, sound, imagery, and figurative language, consider the following:

- ✓ the poem's structural elements, such as:
  - poetic form
  - line breaks
  - stanza breaks
- ✓ structural sound elements, such as:
  - **end rhyme:** words at the end of two or more lines that sound the same
  - **meter:** stressed and unstressed syllabic pattern in a verse, or within the lines of a poem
- ✓ sound elements, such as:
  - **consonance:** the repetition of consonant sounds in the middle and ends of words.
  - **assonance:** the repetition of vowel sounds in words, as with the long e sound in "dreams of bees and sheep"
  - **onomatopoeia:** the use of a word as an imitation of a sound, such as *buzz* or *hiss*
- ✓ figurative language, such as:
  - **symbolism:** an object or image that stands for an idea.
- ✓ imagery, the language and description used that appeals to the five senses

STEP 2: In order to analyze the structure, sound, imagery, and figurative language of a poem, consider the following questions:

- ✓ What meaning(s) does the poem convey?
- ✓ How does the form and structure contribute to the poem's meaning?
- ✓ What effect does the rhyme scheme have on the poem?
- ✓ How do the sound elements, connect to the overall meaning of the poem?
- ✓ How do the imagery and figurative language in the poem connect to its overall meaning?

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Reread lines 11–20 of “The Road Not Taken.” Then, using the Checklist on the previous page, complete the chart by matching the explanation or evidence from the poem to the poetic element.

YOUR TURN

PRACTICE

	Explanation or Evidence
A	There is a loose iambic pattern of unstressed and stressed syllables.
B	I can visualize the road when I read “In leaves no step had trodden black.”
C	The word *sigh* in line 16 is an example of this.
D	There is an ABAAB pattern in each stanza
E	The repeated */d/* sounds in “Two roads diverged in a wood, and I—” represent this poetic sound element.
F	The roads represent different choices in life.

Poetic Element	“The Road Not Taken”
rhyme	
imagery	
onomatopoeia	
meter	
consonance	
symbolism	

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **extended metaphors,** which make an implied comparison through the entirety of a text
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ Where does figurative language appear in the text?
- ✓ What types of figurative language appear in the text?
- ✓ How does the context help identify the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the tone and meaning of the text?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread lines 6–10 of "The Road Not Taken." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following best explains the figurative meaning of "it was grassy and wanted wear," as it pertains to the road?

   ○ A. The road seems like a safer option and symbolizes making a life decision based on careful planning.
   ○ B. The road is bigger and symbolizes a life filled with more important things.
   ○ C. The road seems healthy and attractive, which symbolizes a more fruitful life.
   ○ D. The road is grassy and hasn't been cut, but it's beautiful.

2. Lines 6–10 best contribute to the extended metaphor in the poem by—

   ○ A. suggesting that there are no "right" choices in life.
   ○ B. showing that people make choices with the information they have.
   ○ C. introducing the idea that decisions are not important.
   ○ D. hinting that everyone ends up in the same place no matter what road they take.

3. Which of the following figures of speech or sound devices is the best description of "wanted wear" (line 8)?

   ○ A. metaphor
   ○ B. extended metaphor
   ○ C. symbol
   ○ D. alliteration

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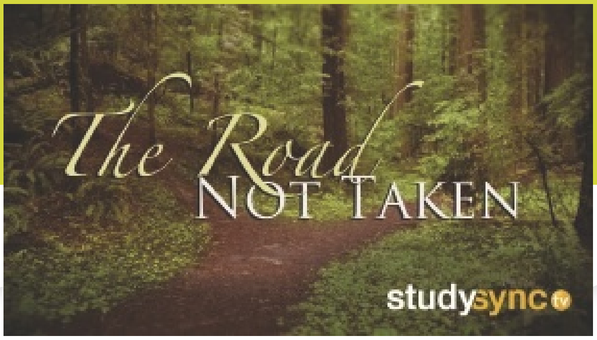

Close Read

Reread "The Road Not Taken." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread the first stanza of "The Road Not Taken," and look for clues that reveal the poem's structure. Identify a line or lines that contain poetic elements such as form, line lengths, or stanza breaks. Then explain how the poet's choice to use such a structure helps him develop the meaning that life is a journey.
2. Reread the third stanza of "The Road Not Taken." Identify a detail that develops the extended metaphor in the poem, and explain the idea it communicates about making choices. Cite evidence from the poem to support your answer.
3. "The Road Not Taken," *Inside Out & Back Again*, and "Theories of Time and Space" each deal with the theme of turning points in life. Identify details in "The Road Not Taken" that reveal the speaker's thoughts on the turning point he faces. Explain how his thoughts are similar to or different from Hà's in *Inside Out & Back Again* and the speaker's in "Theories of Time and Space." Use specific evidence from the text(s) to support your claims.
4. The speaker of the poem implies that both roads are actually very similar. If that is true, then what is the significance of choosing one over the other? Which road would you choose and why? Use specific evidence from the text to support your claims.

COMPARATIVE ANALYSIS

WRITE

Think about a time you had to make an important choice. Write a poem to show the journey and the risk involved in that experience, as well as how it changed you. Take inspiration from the two poems and lyrical novel excerpt you have read, comparing and contrasting the authors' experiences with your own. Your poem may use regular rhyme and meter or be in free verse, may be humorous or serious, and should include figurative language to develop ideas. Include a final line that states the poem's meaning as it relates to your speaker and the events.

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The House on Mango Street

FICTION
Sandra Cisneros
1984

Introduction

Sandra Cisneros (b. 1954) is regarded as a prominent writer in the Chicana literary movement. She has won numerous awards, including the National Medal of Arts and the National Book Award. Her first novel, *The House on Mango Street*, is a series of compressed, lyrical vignettes which center around a Latina girl growing up in a Chicago barrio. From her little red house, the protagonist Esperanza describes her life and the neighborhood around her. In this excerpt, Esperanza gives readers a glimpse into her dissatisfaction with the present and her hopes for the future.

“I have inherited her name, but I don’t want to inherit her place by the window.”

The House on Mango Street

NOTES

1 They always told us that one day we would move into a house, a real house that would be ours for always so we wouldn’t have to move each year. And our house would have running water and pipes that worked. And inside it would have real stairs, not hallway stairs, but stairs inside like the houses on TV. And we’d have a basement and at least three washrooms so when we took a bath we wouldn’t have to tell everybody. Our house would be white with trees around it, a great big yard and grass growing without a fence. This was the house Papa talked about when he held a lottery ticket and this was the house Mama dreamed up in the stories she told us before we went to bed.

2 But the house on Mango Street is not the way they told it at all. It’s small and red with tight steps in front and windows so small you’d think they were holding their breath. Bricks are crumbling in places, and the front door is so swollen you have to push hard to get in. There is no front yard, only four little elms the city planted by the curb. Out back is a small garage for the car we don’t own yet and a small yard that looks smaller between the two buildings on either side. There are stairs in our house, but they’re ordinary hallway stairs, and the house has only one washroom. Everybody has to share a bedroom—Mama and Papa, Carlos and Kiki, me and Nenny.

SAMPLE ANNOTATION

Interpreting Figurative Language

The description of windows “so small you’d think they were holding their breath” is an example of personification. I can picture windows sucking in their breath, so small they can’t let any air out even when they’re open.

3 Once when we were living on Loomis, a nun[1] from my school passed by and saw me playing out front. The **laundromat** downstairs had been boarded up because it had been robbed two days before and the owner had painted on the wood YES WE’RE OPEN so as not to lose business.

4 Where do you live? she asked.

5 There, I said pointing up to the third floor.

6 You live *there?*

---

1. **nun** a female member of a religious order, often the staff and faculty at Catholic schools

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NOTES

7 *There*. I had to look to where she pointed—the third floor, the paint peeling, wooden bars Papa had nailed on the windows so we wouldn't fall out. You live *there?* The way she said it made me feel like nothing. *There*. I lived *there*. I nodded.

8 I knew then I had to have a house. A real house. One I could point to. But this isn't it. The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa. But I know how those things go.

• • •

My Name

9 In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

10 It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

11 My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy **chandelier**. That's the way he did it.

12 And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to **inherit** her place by the window.

13 At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name—Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

14 I would like to **baptize** myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.

• • •

SAMPLE ANNOTATION

Interpreting Figurative Language

The metaphor "a wild horse of a woman" doesn't use like *or* as. *This communicates that the author's great-grandmother was independent. The simile "as if she were a fancy chandelier" implies that her great-grandfather viewed her great-grandmother more like valuable property than a human being*

SAMPLE ANNOTATION

Understanding Rhetoric

This is an example of zeugma. You can literally sit, or lean, on your elbow, but the phrase "sit their sadness on an elbow" also has a figurative meaning. The narrator equates sitting on an elbow with bottling up sadness and regret.

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Four Skinny Trees

15 They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn't appreciate these things.

16 Their strength is secret. They send **ferocious** roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

17 Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

Excerpted from *The House on Mango Street* by Sandra Cisneros, published by Vintage Books.

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

In paragraphs 13 and 14 on the previous page, Esperanza talks about wanting to be her own person instead of having a name related to her heritage. She wants to separate herself from her parents and sister. For Esperanza, changing her name seems to be an important step in that direction.

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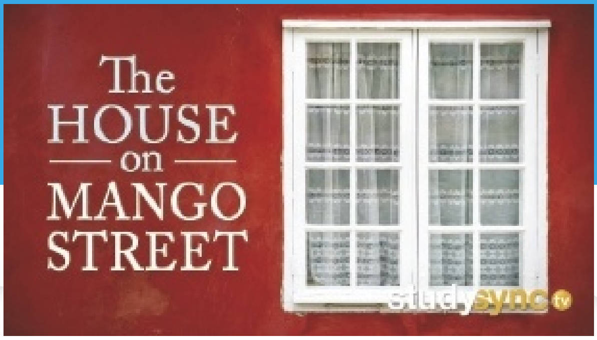

First Read

Read *The House on Mango Street*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How is the family's dream house different from their real house on Mango Street? Cite evidence from the selection to support your answer.

2. How does Esperanza's encounter with the nun affect her? Explain how she feels after this brief encounter. Cite evidence from the text.

3. Why do you think Esperanza identifies with the four skinny trees outside her window? What does this tell you about her? Cite evidence from the text.

4. Read the following dictionary entry:

   inherit
   in•her•it \in ˈher it\ *verb*

   1. to receive money or property from someone who has died
   2. to receive a genetic trait from a parent or ancestor
   3. to have something, such as a job or attitude, after someone who came before you

   Which definition most closely matches the meaning of **inherit** as it is used in paragraph 12? Write the appropriate definition of *inherit* here and explain how you figured out the correct meaning.

5. Find the word **ferocious** in paragraph 16 of *The House on Mango Street*. Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
    - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
    - **simile:** a comparison of two things, often introduced by like or *as*, such as "as strong as an ox"
    - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
    - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ Where does figurative language appear in the text?
- ✓ What types of figurative language appear in the text?
- ✓ How does the context help identify the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the tone and meaning of the text?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread paragraphs 15–17 of *The House on Mango Street*. Then, using the Checklist on the previous page, answer the multiple-choice questions below

YOUR TURN

PRACTICE

1. The personification in paragraph 15 helps show that—

   ○ A. Esperanza thinks the trees are dying.
   ○ B. Esperanza feels annoyed by the trees.
   ○ C. Esperanza feels a connection to the trees.
   ○ D. Esperanza is the only person who sees the trees.

2. The personification in paragraph 16 helps communicate that the trees are—

   ○ A. weak.
   ○ B. aging.
   ○ C. strong.
   ○ D. dangerous.

3. The simile in paragraph 17 helps the reader understand—

   ○ A. defeat.
   ○ B. support.
   ○ C. strength.
   ○ D. determination.

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Reading Skill: Understanding Rhetoric

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices used in a text, note the following:

✓ details and statements that identify the author's point of view or perspective

✓ examples of rhetorical appeals, such as logos, pathos, or ethos

✓ examples of rhetorical devices, such as

- **zeugma**, the use of one word applied to two other words forming two pairs, in which one pair expresses a literal meaning and the other pair expresses a figurative meaning (such as, "she stole my pen and my heart")

STEP 2: To analyze how an author uses rhetorical devices to support or advance an appeal, consider the following questions:

✓ What is the author's point of view and perspective?

✓ Which rhetorical appeal(s) does the author use?

✓ Which rhetorical device(s) does the author use to develop the appeal(s)?

✓ How does the author's use of the rhetorical device(s) advance his or her appeal(s)?

✓ What is the meaning of the rhetorical device(s) in the text?

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Reread paragraphs 3–8 of *The House on Mango Street*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: What appeal is the narrator using in order to claim that the house on Mango Street is not a "real" home?

○ A. ethos
○ B. pathos
○ C. logos
○ D. zeugma

Part B: Which line from the passage best supports your answer from Part A?

○ A. "Where do you live? she asked."
○ B. "The way she said it made me feel like nothing."
○ C. "I knew then I had to have a house."
○ D. "The house on Mango Street isn't it."

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ Words that are important to maintaining this meaning
- ✓ Confusing or unfamiliar words, phrases, or passages
- ✓ Long, complicated sentences
- ✓ The order in which events and ideas appear
- ✓ The text's length

STEP 2: In order to summarize content from a text, note the following:

- ✓ Answers to the basic questions who, what, where, when, why, and how
- ✓ In a literary text, key elements such as the setting, characters, and plot.

STEP 3: To paraphrase content from a text, consider the following questions:

- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

STEP 4: To summarize content from a text, consider the following questions:

- ✓ What are the answers to the basic who, what, where, when, why, and how questions?
- ✓ In a literary text, does my summary include details about the characters, setting, and plot that connect to the theme?
- ✓ In what order should I put the most important ideas, events, and details in a text to make my summary logical?

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Reread paragraphs 9–12 of *The House on Mango Street* excerpt. Then, using the Checklist on the previous page, answer the multiple-choice questions below

YOUR TURN

PRACTICE

1. A student is tasked with paraphrasing paragraphs 9 through 12 of the excerpt. Which of the following instructions should he follow in order to successfully paraphrase the passage?

   ○ A. Only include the most important details.
   ○ B. Restate the entire passage in your own words.
   ○ C. Make sure to state your opinion about the passage.
   ○ D. Quote lines from the passage and cite which paragraph they are from.

2. Which of the following best summarizes Esperanza's feelings about her great-grandmother?

   ○ A. Esperanza seems to think her great-grandmother was weak.
   ○ B. Esperanza seems to like her great-grandmother because they were both born in the Chinese year of the horse.
   ○ C. Esperanza seems to admire her great-grandmother, but at the same time does not want to inherit her sadness.
   ○ D. Esperanza seems to dislike her great-grandmother because she was sad all the time.

3. In this passage, Esperanza mentions some reasons why she doesn't like her name. Which of the following best summarizes why Esperanza feels this way about her name?

   ○ A. Esperanza dislikes her name for many reasons, including that it means "sadness" and "waiting" and has too many letters.
   ○ B. Esperanza dislikes her name because it means "hope" in English.
   ○ C. Esperanza dislikes her name because it reminds her of the sad records her father plays while he is shaving.
   ○ D. Esperanza likes names that contain fewer syllables.

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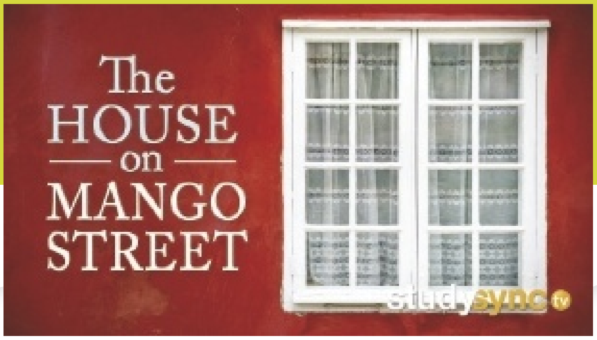

Close Read

Reread *The House on Mango Street*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Summarize how Esperanza feels about the house on Mango Street. Your summary should include the most important details of the selection. Be sure to cite the text when necessary.
2. Identify the figurative language in paragraph 9 of the excerpt from *The House on Mango Street*. Explain what ideas Esperanza is expressing through her use of figurative language.
3. Identify the figurative language in paragraph 13 of the excerpt from *The House on Mango Street*. Explain how the figurative comparison helps the reader understand how Esperanza feels.
4. How does the author use figurative language or rhetorical devices to advance her pathos appeal in which she argues that the skinny trees are the only things that understand her? Cite evidence from the text in your response.
5. Like many others, Esperanza struggles with who she is. Identify examples of this struggle and explain what makes the narrator uncomfortable. Be sure to emphasize how coming to terms with identity is an important part of determining what makes people themselves.

LITERARY ANALYSIS

WRITE

Esperanza faces several internal and external struggles. **Overall**, what are Esperanza's biggest challenges? Before addressing this question, reread the excerpt and paraphrase the story in your own words, maintaining its meaning and order. Then, summarize the challenges Esperanza faces in each section of the text, ensuring that the most significant details are expressed. Explain how figurative language is used to convey those challenges. Be sure to support your analysis with evidence from the text.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Write a simile based on a vocabulary word by comparing it to an object, and explain how the vocabulary word is like the object that you chose. Comparing a word to an object can help you analyze and recall its meaning. (ex. ***Attitude*** is like a tinted pair of sunglasses because they affect the way you view the world.)
2. ***Unrecognizable*** can be broken down into the root *cogn-*, which means "to learn" or "to know." Using your background knowledge and a dictionary, write down the definition of each affix and explain how it adds to the meaning of this word. (ex. In ***unrecognizable***, the "prefix" *re-* means "again," and "to recognize" is to notice something that you have learned again.)
3. If you were writing a poem about this word, what shape or form would you choose? Outline the shape or describe the form you would choose, and explain how it could help convey the meaning of the word. (ex. If I were writing a poem about a ***debate***, I would center the title and then start every other stanza on a different side of the page to show contrasting points of view.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, we have been reading, writing, and thinking about identity, and one aspect of a person's identity is his or her personality. What is one word you would use to describe your personality? Why did you choose that word? What has contributed to the development of your personality? Use as many Big Idea and Academic Vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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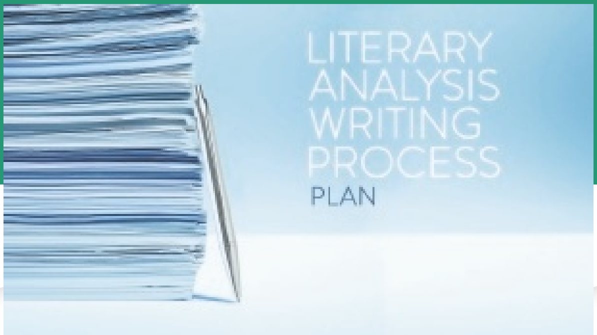
Extended Writing Project and Grammar

EXTENDED WRITING PROJECT
LITERARY ANALYSIS WRITING



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

It's not always easy to define who we are. However, many of this unit's authors use metaphors to communicate an individual's perspective on his or her identity or sense of belonging. In *The House on Mango Street*, Esperanza describes her name by saying, "It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing." In the poem "Slam, Dunk, & Hook," the speaker artfully describes how he and his friends play in sync during a basketball game: "Our bodies spun / On swivels of bone & faith." In the story "Abuela Invents the Zero," Abuela also uses a metaphor to express what it feels like to be rejected by a family member: "You made me feel like a zero, like a nothing."

Writing Prompt

What is the power of a metaphor?

Examine the texts from this unit and select three powerful metaphors or symbols that can deepen our understanding of identity and belonging. Make a claim about how the metaphors and/or symbols reveal something about each speaker, character, or author. Remember that your claim should be debatable, or open to other interpretations, and should require support in the form of a well-reasoned argument backed by textual evidence. Be sure your literary analysis includes the following:

- ✓ an introduction and conclusion
- ✓ a debatable claim
- ✓ logical reasoning
- ✓ a rebuttal of relevant counterclaims
- ✓ coherent body paragraphs
- ✓ credible evidence and elaboration

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to

- ✓ include a claim;
- ✓ address counterclaims;
- ✓ use evidence from multiple sources;
- ✓ avoid overly relying on one source.

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Introduction to Literary Analysis Writing

An argumentative essay is a form of persuasive writing where the writer makes a claim about a topic and then provides evidence—facts, details, examples, and quotations—to convince readers to accept and agree with the writer's claim. In order to provide convincing supporting evidence for an argumentative essay, the writer must often do outside research and cite any sources that are presented in the essay.

A literary analysis is a form of argumentative writing that tries to persuade readers to accept the writer's interpretation of a literary text. Good literary analysis writing builds an argument with a strong claim, logical reasoning, relevant textual evidence, and a logical organizational structure with an introduction, body, and conclusion. The characteristics of argumentative and literary analysis writing include:

- an introduction
- a claim
- logical reasoning
- counterclaims
- textual evidence and elaboration
- transitions
- a conclusion

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of argumentative writing to create your own literary analysis.

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Before you get started on your own literary analysis, read this final version that one student, Donovan, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of argumentative writing that Donovan included in his literary analysis.

STUDENT MODEL **READ AND ANNOTATE**

NOTES

What's in a Name? How Metaphors Can Express Identity

1 *Who are you?* At first, this question seems easy. A person might answer it by saying his or her name. However, a name is just one small part of a person's identity. Identity includes memories, goals, thoughts, and actions. While one could argue that those aspects of a person can never be captured in writing, figurative language makes it possible for authors to reveal complex parts of a character's unique identity. In the excerpts from *The House on Mango Street*, Sandra Cisneros uses the main character's name as a metaphor for how Esperanza feels about the world around her. Likewise, in Yusef Komunyakaa's poem "Slam, Dunk, & Hook," the game of basketball, a labyrinth, and a sea monster are used to act as metaphors and symbols for a strong community. The nature of these images drastically differ from the metaphor that Abuela uses in Judith Ortiz Cofer's short story "Abuela Invents the Zero." In that story, the number zero is used by Abuela to express how it feels to be excluded by a group. However, in each case, the metaphors and symbols reveal how a character's community can influence his or her identity.

2 In Cisneros's *The House on Mango Street*, Esperanza uses her name as a metaphor for the way she sees herself and her place in her community. Esperanza's name is defined in this selection, and she also defines what it means to her: "In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color" (Cisneros, par. 9). As a reflection of her name, Esperanza does have some hope that her parents will purchase a house that they have promised her. She thinks that a better home might make her feel more proud about her place in the community. Even if that dream were to come true, however, Esperanza would still see her own name as a barrier to belonging. This is evident when she describes how her classmates mispronounce her name, "as if the syllables were made out of tin

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NOTES

and hurt the roof of your mouth" (Cisneros, par. 13). Esperanza's name is a major part of her identity, so she feels out of place when her classmates struggle with it. In this excerpt, she even wants to change her name to solve the problem. As a result, her name acts as a metaphor, and it holds more than one meaning in this selection. It shows her desire to belong to a community and the difficulty of doing that.

3 Like Esperanza, the speaker in Komunyakaa's poem "Slam, Dunk, & Hook" wants to connect with other people. In the poem, the speaker and his friends create a strong community based on basketball. In fact, the speaker even speaks on behalf of the group by using the pronouns *we* and *our* instead of *I* throughout the poem. These pronouns emphasize that the speaker is describing experiences he has shared with his friends. He also uses the metaphor of a labyrinth to show how strong every member of the group feels when they play basketball together: "In the roundhouse / Labyrinth our bodies / Created, we could almost / Last forever, poised in midair / Like storybook sea monsters" (Komunyakaa, lines 6–10). The metaphor shows that the speaker and his friends feel invincible when they play. A labyrinth is a huge, complex maze, so the speaker's comparison suggests that their moves are highly developed and impressive. In addition, the comparison to "storybook sea monsters" shows that playing basketball makes the speaker and his friends feel as if they are tough competitors who are ready to destroy their opponents. One could argue that this excerpt includes "mixed metaphors," disconnected comparisons that sound like nonsense when strung together; however, they do have important connections. A labyrinth and a sea monster are both associated with myths and legends, so they imply that these friends have superhuman strength and endurance when they play together. Furthermore, a labyrinth and sea monster are made up of many parts that work together to create entities that can be "beautiful & dangerous," like this group of friends (Komunyakaa, line 40). Although there are multiple metaphors in this poem, they show readers that a strong community can help each member thrive.

4 As a contrast, Ortiz Cofer's short story "Abuela Invents the Zero" shows how insignificant a person can feel when he or she does not conform to a community's expectations. In this story, Constancia and

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her family are visited by Abuela, and Constancia notices that her grandmother looks out of place everywhere they go. When they go to church, for example, she compares Abuela to the explorer Captain Cousteau, trying to make sense of a new underwater world. When Abuela has trouble finding her seat, Constancia then ignores her because she is overwhelmed with embarrassment. After they return home, Abuela tells Constancia how she felt when Constancia failed to help her: “You made me feel like a zero, like a nothing” (Ortiz Cofer, par. 16). She uses a simile, a comparison that includes the words *like* or *as*, to express her feelings of worthlessness. The “Zero” in the story’s title, “Abuela Invents the Zero,” also shows how important this simile is. It suggests that Constancia does not realize how much neglect can hurt another person until her grandmother explains it. As a result, Abuela’s simile shows the need to help relatives find ways to be a part of a community, even if that community is unfamiliar to them.

5 *The House on Mango Street*, “Slam, Dunk, & Hook,” and “Abuela Invents the Zero” each use metaphors to show readers how community can affect a person’s identity. In *The House on Mango Street*, Esperanza’s name reveals a longing to feel like she belongs in her community. The speaker in “Slam, Dunk, & Hook” also offers a different perspective by using metaphors to illustrate how a person can find strength in community bonds. Under different circumstances, Constancia abandons her grandmother when she is lost in “Abuela Invents the Zero.” Abuela then uses the number zero as a metaphor to explain how that disrespect made her feel. In each text, figurative language helps readers understand how a community can influence the way people see themselves.

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PLAN YOUR LITERARY ANALYSIS

WRITE

Writers often take notes before they sit down to write. Think about what you've learned so far about literary analysis writing to help you begin prewriting.

- **Purpose:** What is your purpose in writing? How can you best accomplish this goal?
- **Audience:** Who is your audience, and what arguments will they find convincing?
- **Introduction:** Which texts from the unit would you like to write about? How do the characters, narrators, speakers, or authors of these texts express their ideas about identity and belonging?
- **Claim:** How do metaphors and symbols help each author communicate their ideas in a unique way?
- **Logical reasoning:** What type of reasoning will best help you convey your position?
- **Counterclaims:** What contrary interpretations might someone have? How would you respond to those alternative views?
- **Textual evidence and elaboration:** What kinds of textual evidence might you use to support your ideas?
- **Transitions:** What kinds of transition words and phrases could you use to connect your ideas in a logical way?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should identify the texts you want to write about and analyze at least one example of how the authors of those texts attempt to capture a sense of identity in their writing.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short paragraph as you continue through the steps of the writing process.

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Writing Skill: Organizing Argumentative Writing

As you consider how to organize your writing for your literary analysis, use the following questions as a guide:

- What is the value of this literary work?
- What is the meaning of this literary work?
- What is my claim about the value or meaning of this literary work?
- Can my claim be supported by logical reasoning and relevant evidence from sources?
- Have I chosen the best organizing structure to present my information?
- Have I acknowledged, or recognized, opposing claims and presented relevant evidence to distinguish them from my own?
- Do I have enough relevant evidence to support my claim?

Follow these steps to plan out the organization of your literary analysis, including organizing your reasons and evidence clearly:

- Identify your claim.
    > Write a statement that will present your claim in the first paragraph.
- Choose an organizing structure that will develop your claim effectively.
- Recognize claims that oppose or disagree with your claim, and present relevant evidence that distinguishes your claim from others.
- Identify reasons and evidence that support your claim.

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YOUR TURN

PRACTICE

Read the quotations from a student's literary analysis called "Mirrors and Windows" below. Then, complete the chart by putting each quotation in its correct place in the outline.

	Quotations
A	To deepen their understanding of shared and diverse experiences, people need to read books that act like mirrors and books that act like windows.
B	Books that act like windows show readers cultural backgrounds, experiences, and challenges that are not familiar to them. They help readers learn about experiences that they have not had and see the world in new ways.
C	How can books act like mirrors and windows?
D	Books that act like mirrors show readers cultural backgrounds, experiences, and challenges that are familiar to them. They can help readers see their experiences in new ways.
E	One can argue that all good literature acts like a mirror and a window since it should include universal themes and unique perspectives. However, classic literature does not necessarily reflect characters from a wide range of backgrounds, cultures, struggles, and perspectives.

Outline	Quotation
Introductory Statement	
Central Claim	
Reason 1	
Reason 2	
Reason 3	

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YOUR TURN

PRACTICE

Complete the chart below by writing an introductory statement, a central claim, and three supporting reasons for your literary analysis.

Outline	
Introductory Statement	
Central Claim	
Reason 1	
Reason 2	
Reason 3	

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Writing Skill: Claims and Reasoning

Before you begin writing your claim, ask yourself the following questions:

- What is the prompt asking me to write about?
- What claim can I support and what reasons will I use to convince my audience that my claim is true?
- How can I make my argument clear to my reader?
- What kind of logical reasoning will I use to support my argument?
- How will I use logical reasoning to rebut any counterclaims?

Here are some strategies to write and introduce your claim:

- Think about the topic of your essay.
    - > State your argument as a claim, or what will be proven or shown to be true.
    - > Identify what claim you intend to prove.
    - > Make sure your claim responds completely to the writing prompt.
    - > Make sure your claim helps the reader anticipate the argument you will develop in the body of your essay.
- Establish the type of logical reasoning you will use to support your claim.
    - > **deductive:** general principles lead to specific conclusions
    - > **inductive:** specific examples lead to general conclusions
    - > **abductive:** observation of patterns leads to general conclusions
- Make sure your reasons include an effective and logical rebuttal of at least one counterclaim.

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by placing them into two categories: those that are effective claims and those that are not.

Sentences	
A	Shirley Jackson's "The Lottery" is set in a small town.
B	In "The Monkey's Paw," W. W. Jacobs warns readers about the perils of mocking superstition.
C	"The Lottery" serves as a warning against blindly following tradition without considering the consequences.
D	"The Monkey's Paw" is a suspenseful story.

Effective Claims	Ineffective Claims

CLAIMS AND REASONING

WRITE

Follow the strategies on the previous page to develop a claim and craft it into a thesis statement for your literary analysis.

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Writing Skill: Evidence and Elaboration

To determine what relevant and credible evidence and elaboration will support your claim, do the following:

- Identify the main claim you will make about your topic, text, or issue.
- Select relevant evidence from credible sources.
- Your evidence may include facts, statistics and data, examples, quotations or citations from texts, paraphrases of texts, personal anecdotes, definitions, descriptions, and explanations.
  > Look for credible sources of online information, such as government or educational websites.
  > Search print resources such as books written by experts.
- Identify additional details and information that might be helpful for elaborating on your evidence.
- Establish logical connections between your claim, reasons, evidence, and elaboration.

To ensure that you have used relevant evidence from credible sources and strong elaboration, ask the following questions:

- What is the main claim that I am making in my argument?
- Does my evidence include facts, statistics and data, examples, quotes or citations, paraphrases, personal anecdotes, definitions, descriptions, and explanations?
- Is my evidence relevant to my claim?
- Have I selected evidence from credible sources?
- Does my elaboration provide additional details and information that are useful for the audience as they engage with the evidence?

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YOUR TURN

PRACTICE

Read each piece of textual evidence from *The House on Mango Street* below. Then, complete the chart by placing them into two categories: those that support Donovan's claim and those that do not.

Textual Evidence	
A	You live *there*? The way she said it made me feel like nothing. *There*. I lived *there*.
B	Once when we were living on Loomis, a nun from my school passed by and saw me playing out front. The laundromat downstairs had been boarded up because it had been robbed two days before and the owner had painted on the wood YES WE'RE OPEN so as not to lose business.
C	This was the house Papa talked about when he held a lottery ticket and this was the house Mama dreamed up in the stories she told us before we went to bed.
D	The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa.
E	They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here.
F	In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

Supports Claim	Does Not Support Claim

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YOUR TURN

PRACTICE

Complete the chart below by identifying textual evidence from each selection you've chosen that you can use to support your claim or add elaboration.

Selection	Textual Evidence
Selection #1	
Selection #2	
Selection #3	

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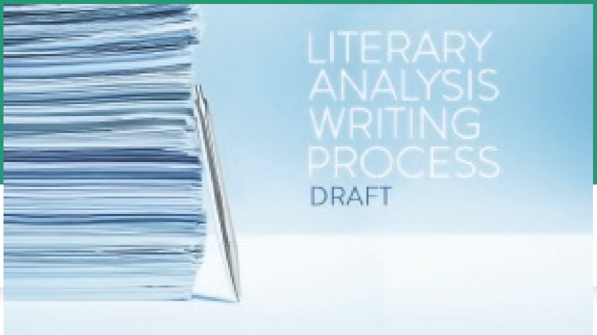

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR LITERARY ANALYSIS

WRITE

You have already made progress toward writing your literary analysis. Now it is time to write your first draft.

Use your plan and other responses in your Binder to draft your literary analysis. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions:

Draft Checklist:

☐ Have I stated my claim clearly?

☐ Have I supported my claim with logical reasons and credible evidence?

☐ Does my organization make sense?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Donovan's literary analysis. You will see places where he has revised parts of his literary analysis as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Donovan will revise as he works toward his final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

What's In A Name? How Metaphors Can Express Identity

~~It can be hard to define who you are. In fiction, authors have to define their characters for readers. Characters' unique identities are shown through figurative language, such as metaphors. In *The House on Mango Street*, "Slam, Dunk, & Hook," and "Abuela Invents the Zero," metaphors and symbols show not only who the characters are, but why it is important to be part of a community.~~

Who are you? At first, this question seems easy. A person might answer it by saying his or her name. However, a name is just one small part of a person's identity. Identity includes memories, goals, thoughts, and actions. While one could argue that those aspects of a person can never be captured in writing, figurative language makes it possible for authors to reveal complex parts of a character's unique identity. In the excerpts from *The House on Mango Street,* Sandra Cisneros uses the main character's name as a metaphor for how Esperanza feels about the world around her. Likewise, in Yusef Komunyakaa's poem "Slam, Dunk, & Hook," the game of basketball, a labyrinth, and a sea monster are used to act as metaphors and symbols for a strong community. The nature of these images drastically differ from the metaphor that Abuela uses in Judith Ortiz Cofer's short story "Abuela Invents the Zero." In that story, the number zero is used by Abuela to express how it feels to be excluded by a group. However, in each case, the metaphors and symbols reveal how a character's community can influence his or her identity.

Introductions and Conclusions

Donovan revises his introduction to include an interesting hook, a preview of the argument that he will make in his essay, and a claim that clearly relates to the rest of the paragraph.

~~When I read this part of *The House On Mango Street*, I saw that Esperanza uses her name to show her identity. It also shows that her relationship is connected to her community. Esperanza's name and what it means to her is defined in this selection: "In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color." You can see that Esperanza has some hope. She hopes that her parents will~~

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~~get a nice house. If they do, she can then have freinds over to hang out. There's no way that'll happen until they get that house though. And even with the house, Esperanza would still never really be cool. She describes how her classmates at school say her name funny as if the syllables were made out of metal and hurt the roof of their mouths. my name, Esperanza's name is a major part of her identity, so she feels out of place when her classmates can't say it. She even wants to change her name to solve the problem. Her name acts as a metaphor. It holds more than one meaning in this selection. It shows her desire to belong to a community and the difficulty of doing that.~~

In Cisneros's *The House on Mango Street,* Esperanza uses her name as a metaphor for the way she sees herself and her place in her community. Esperanza's name is defined in this selection, and she also defines what it means to her: "In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color" (Cisneros, par. 9). As a reflection of her name, Esperanza does have some hope that her parents will purchase a house that they have promised her. She thinks that a better home might make her feel more proud about her place in the community. Even if that dream were to come true, however, Esperanza would still see her own name as a barrier to belonging. This is evident when she describes how her classmates mispronounce her name, "as if the syllables were made out of tin and hurt the roof of your mouth" (Cisneros, par. 13). Esperanza's name is a major part of her identity, so she feels out of place when her classmates struggle with it. In this excerpt, she even wants to change her name to solve the problem. As a result, her name acts as a metaphor, and it holds more than one meaning in this selection. It shows her desire to belong to a community and the difficulty of doing that.

~~Like Esperanza, the speaker in the poem "Slam, Dunk, & Hook" wants to connect with other people. In the poem, the speaker and his friends create a strong community based on basketball. The speaker even uses the pronouns we and our instead of I throughout the poem. The metaphors of a labyrinth and a sea monster also show how they feel when they play basketball together: "In the roundhouse / Labyrinth our bodies / Created, we could almost / Last forever, poised in midair / Like storybook sea monsters." The labyrinth~~

NOTES

Sources and Citations

Donovan makes sure to reference the author's name when he introduces the text that he will be analyzing in this body paragraph. Next, he adds quotation marks and a parenthetical citation, including the author's last name and the paragraph numbers provided in the StudySync Library, because he has used a direct quote from the original text.

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Improving Writing

Donovan adds analysis to his paragraph by explaining the effect of the pronouns used by the poem's speaker. Next, he adds elaboration about what a "Labyrinth" is and what the classical associations of labyrinths and sea monsters are. He also uses the transition *so* to show that he is drawing a conclusion about the information he has just shared.

~~and sea monster are made up of multiple parts that work together to create something that can be "beautiful & dangerous," a phrase that is used by the speaker to describe his group of friends. Although there are multiple metaphors in this poem, they show readers that a strong community can help each member thrive.~~

Like Esperanza, the speaker in Komunyakaa's poem "Slam, Dunk, & Hook" wants to connect with other people. In the poem, the speaker and his friends create a strong community based on basketball. In fact, the speaker even speaks on behalf of the group by using the pronouns *we* and *our* instead of *I* throughout the poem. These pronouns emphasize that the speaker is describing experiences he has shared with his friends. He also uses the metaphor of a labyrinth to show how strong every member of the group feels when they play basketball together: "In the roundhouse / Labyrinth our bodies / Created, we could almost / Last forever, poised in midair / Like storybook sea monsters" (Komunyakaa, lines 6–10). The metaphor shows that the speaker and his friends feel invincible when they play. A labyrinth is a huge, complex maze, so the speaker's comparison suggests that their moves are highly developed and impressive. The comparison to "storybook sea monsters" shows that playing basketball makes the speaker and his friends feel as if they are tough competitors who are ready to destroy their opponents. One could argue that this excerpt includes "mixed metaphors," disconnected comparisons that sound like nonsense when strung together; however, they do have important connections. A labyrinth and a sea monster are both associated with myths and legends, so they imply that these friends have superhuman strength and endurance when they play together. Furthermore, a labyrinth and sea monster are made up of many parts that work together to create entities that can be "beautiful & dangerous," like this group of friends (Komunyakaa, line 40). Although there are multiple metaphors in this poem, they show readers that a strong community can help each member thrive.

~~The short story "Abuela Invents the Zero" shows how insignificant a person can feel when he or she does not try to conform with a community's expectations. When Abuela visits Constancia and her family, she notices that Abuela is out of place everywhere they go. They go to church. She compares Abuela to Captain Cousteau trying~~

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~~to make sense of a new underwater world. Instead of helping her grandmother figure out where to go, Constancia would ignore her, and Abuela ends up getting lost.~~

As a contrast, Ortiz Cofer's short story "Abuela Invents the Zero" shows how insignificant a person can feel when he or she does not conform to a community's expectations. In this story, Constancia and her family are visited by Abuela, and Constancia notices that her grandmother looks out of place everywhere they go. When they go to church, for example, she compares Abuela to the explorer Captain Cousteau, trying to make sense of a new underwater world. When Abuela has trouble finding her seat, Constancia then ignores her because she is overwhelmed with embarrassment.

After they return home, Abuela tells Constancia how she felt when Constancia failed to help her: "You made me feel like a zero, like a nothing." Her feelings of worthlessness are shown through this smile, a comparison that would include the words "like" or "as." "Zero" is also used in the story's title "Abuela Invents the Zero." It shows how important this simile is. It suggests that Constancia do not realize how much neglect can hurt another person until this is explained by her grandmother. So see how Abuela's simile shows the need to help relatives find ways to be a part of a community, even if that community is unfamiliar to them.

~~In conclusion, metaphor is used in *The House on Mango Street*, "Slam, Dunk, & Hook," and "Abuela Invents the Zero" to show different ideas about people and their communities. Esperanza shows how difficult it is when you have trouble fitting into a community, while strength in community bonds is found by the speaker in the poem. Under different circumstances, Constancia abandons her grandmother when she is lost in "Abuela Invents the Zero," and Abuela uses the number zero as a metaphor to explain how that disrespect makes her feel.~~

The House on Mango Street, "Slam, Dunk, & Hook," and "Abuela Invents the Zero" each use metaphors to show readers how community can effect a person's identity. In *The House on Mango Street*, Esperanza's name reveals a longing to feel like she belongs in her community. The speaker in "Slam, Dunk, & Hook" also offers a

NOTES

Transitions

Donovan strengthens the cohesion between these paragraphs by starting the topic sentence with the phrase "As a contrast." This transition shows readers that the third body paragraph will include reasons and evidence that significantly differ from the reasons and evidence that Donovan presented in the second body paragraph.

Introductions and Conclusions

Donovan revises his conclusion to make it clearer and more engaging. He decides to rephrase his thesis statement at the beginning of the conclusion to show how his argument has evolved over the course of the essay.

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different perspective by using metaphors to illustrate how a person can find strength in community bonds. Under different circumstances, Constancia abandons her grandmother when she is lost in “Abuela Invents the Zero,” and Abuela uses the number zero as a metaphor to explain how that disrespect made her feel. In each text, figurative language helps readers understand how a community can influence the way people see themselves.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
    - your claim needs to be stated more clearly,
    - your ideas and reasoning need more analysis or support,
    - writing could be more clear or cohesive,
    - grammar, punctuation, or usage could be improved so that errors do not get in the way
- what type of revision would best address each piece of feedback, for example:
    - revising your claim and adding details to improve clarity
    - explaining the connections between support and your claim to add analysis
    - adding concrete details, quotations, and definitions to provide stronger support of your claim revising and adding transitions to increase cohesiveness
- whether the suggestions are free from error and help meet your writing goals

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Below is feedback Donovan received from a peer on an earlier draft of his essay. Choose the best answer to each question about this feedback.

> Your literary analysis made a lot of sense to me, and I thought your claim responded to the prompt. One of your body paragraphs did not seem as convincing as the others, though. In paragraph 3, it was hard to follow your ideas from sentence to sentence. You also misspelled the word *friends* in the second paragraph.

1. Which piece of feedback on Donovan's draft will help him address the most significant issue?

   ○ A. I thought your claim responded to the prompt.
   ○ B. One of your body paragraphs did not seem as convincing as the others, though.
   ○ C. In paragraph 3, it was hard to follow your ideas from sentence to sentence.
   ○ D. You also misspelled the word *friends* in the second paragraph.

2. Which of the following revision strategies would **best** address the feedback that was most significant?

   ○ A. revising the claim
   ○ B. adding transitions
   ○ C. explaining the connections between support and the claim
   ○ D. adding concrete details

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Introductions and Conclusions

Before you write your introduction and conclusion, ask yourself the following questions:

- What is my claim? Have I recognized relevant counterclaims? How can I use them to make my own claim more unique and specific?
- How can I introduce my claim so it is clear to readers?
- How can I restate the claim in my conclusion?
- How can I write my conclusion so that it follows logically from my argument?
- How can I conclude with a memorable comment or call to action?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  - > Talk about your topic, explaining what you already know and your ideas about your topic.
  - > Talk about what you want readers to remember when they finish reading your essay.
- Freewriting
  - > Freewrite for 10 minutes about your topic.
  - > Focus on discovering new ideas—don't worry about grammar, punctuation, or having fully formed ideas.

After you have either discussed with a peer or done some freewriting, review your notes and do the following:

- Think about what you want to express in your introduction.
  - > Write a possible hook.
  - > Briefly state your claim and include two elements:
    - o an acknowledgement of relevant counterclaims,
    - o how your claim is different from other claims on your topic.
- Think about what you want to express in your conclusion.
  - > Rephrase your claim to show its importance.
  - > Briefly summarize your argument.
  - > Finish your conclusion with an idea that will be memorable for your reader.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is the introduction from a previous draft of Donovan's literary analysis. Donovan would like to add a hook to grab his readers' attention. Which sentence could he add before sentence 1 to help achieve this goal?

> (1) It is not easy to capture someone's identity in a limited number of words. (2) However, authors often use figurative language, such as metaphor, to reveal characters' qualities and experiences in unique ways. (3) Authors can use metaphor to show why it is important to be part of a community.

○ A. How can you ever really understand another person?
○ B. Metaphors are comparisons between two seemingly unlike things.
○ C. Identity refers to all of the qualities that make someone who they are.
○ D. Being part of a community is an important aspect of identity.

2. Below is the conclusion from a previous draft of Donovan's literary analysis. Donovan wants to be sure that the conclusion follows logically from his argument. What is an effective way to do that?

> The saying "a picture is worth one thousand words" is challenged by the authors of these three texts. That is because they use figurative language to reveal who these characters are and how they relate to their communities. So no selfies are needed to help readers understand these individuals—just similes and metaphors.

○ A. Make the style of the language more formal.
○ B. Summarize the evidence that supports this claim and show how it is connected to the claim.
○ C. Define the terms "figurative language," "simile," and "metaphor" for readers.
○ D. Add a transition word, phrase, or clause that shows how this paragraph relates to the one that precedes it.

INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the strategies on the previous page to revise the introduction and conclusion of your literary analysis.

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Writing Skill: Transitions

Before you revise your current draft to include transitions, use this checklist to think about

- the key ideas you discuss in your body paragraphs;
- the organizational structure of your essay (description, problem and solution, chronological, compare and contrast, cause and effect, sequence) and appropriate transitions for that structure;
- how your paragraphs connect to one another in order to support your claim;
- the relationships among your claim, reasons, evidence, and elaboration.

Next, reread your current draft and note areas in your essay where

- the relationships between your claim(s) and the reasons, evidence, and elaboration are unclear, identifying places where you could add linking words or other transitional devices to make your argument more cohesive, such as:
    - > sudden jumps in your ideas
    - > breaks between paragraphs where the ideas in the next paragraph are not logically following from the previous

As you revise your writing to include varied transitions, use the following questions as a guide:

- Are there unifying relationships between the claims, reasons, evidence, and elaboration I present in my argument?
- Have I clarified, or made clear, these relationships?
- Do my transitional signal words and phases match the organizational structure of my essay?
- Do I use a variety of different transitional words and phrases?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a body paragraph from a previous draft of Donovan's literary analysis. Donovan notices a sudden jump in ideas at the beginning of the second paragraph in this excerpt. Which of the following could replace the underlined sentence in this body paragraph and provide the most effective transition to the ideas that follow?

> The metaphors in these texts help readers understand why it is important to be part of a community.
>
> At the beginning of *The House on Mango Street*, Esperanza does not like any of the places where she has lived. She describes the condition of one small apartment that a nun from her school saw: "the third floor, the paint peeling, wooden bars Papa had nailed on the windows so we wouldn't fall out." She is ashamed of these conditions, and she wants to show other people a home that makes her proud.

○ A. At the beginning of *The House on Mango Street*, Esperanza does not think that she can be a part of her community because she is not proud of where she lives.
○ B. At the beginning of *The House on Mango Street*, Esperanza focuses on her home and why she is ashamed of it.
○ C. At the beginning of *The House on Mango Street*, Esperanza does not live in a house even though houses become a metaphor in this story.
○ D. At the beginning of *The House on Mango Street*, Esperanza needs to find a way to feel proud of herself and her community.

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2. Below is a body paragraph from a previous draft of Donovan's literary analysis. Donovan would like to add a transition word or phrase to help readers move from sentence 4 to sentence 5. Which transition will work best?

> (1) In "Slam, Dunk, & Hook," a game of basketball is used as a metaphor for a strong and supportive community. (2) Throughout the poem, the narrator uses the first-person plural to describe his friends' perspective as a whole, rather than his own. (3) This point of view emphasizes that they all share the amazing experience that he describes. (4) When these friends play together, they surpass what they can do on their own. (5) The narrator says, "Lay ups. Fast breaks. / We had moves we didn't know / We had. Our bodies spun / On swivels of bone & faith, / Through a lyric slipknot / Of joy."

○ A. Similarly,
○ B. For example,
○ C. In addition to that detail,
○ D. As a result,

TRANSITIONS

WRITE

Use the questions in the checklist to revise one of your body paragraphs. Look for a variety of ways to use words, phrases, and clauses to create cohesion and clarify the relationships among ideas in this section. Those ideas may include your claim, counterclaims, reasons, and evidence.

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Writing Skill: Sources and Citations

Here are some suggestions that will help you improve writing by accurately citing sources:

- Check that sources are credible, or reliable and trustworthy.
- Avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the claim and demonstrate your understanding of the topic or text.
- Acknowledge the title and author of sources you use in your writing.
- Use parenthetical citations, footnotes, or endnotes to credit sources by including the author's last name and page number (if applicable).

As you work to improve writing by correctly documenting sources, consider the following questions:

- Did I avoid plagiarism by crediting all my sources?
- Have I relied too much on one source?
- Are my citations formatted correctly using a standard, accepted format?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Donovan did not reference any print sources in his literary analysis; however, if he had used the book format of *The House on Mango Street*, what information should he have included in his parenthetical citations for that novel?

○ A. the author's last name only
○ B. the page number only where the quotation was found
○ C. the author's last name and the page number where the quotation was found
○ D. the author's last name and the line number of the quotation

2. The following is from the first body paragraph of Donovan's literary analysis. Which revision of the sentence best acknowledges the source?

> In the poem "Slam, Dunk, & Hook," the game of basketball, a labyrinth, and a sea monster are used to act as metaphors and symbols for a strong community.

○ A. The poem uses the game of basketball, a labyrinth, and a sea monster as metaphors and symbols for a strong community.
○ B. The game of basketball, a labyrinth, and a sea monster as metaphors and symbols for a strong community.
○ C. In the poem "Slam, Dunk, & Hook" by Yusef Komunyakaa, the game of basketball, a labyrinth, and a sea monster are used to act as metaphors and symbols for a strong community.
○ D. No change is needed.

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YOUR TURN

PRACTICE

Complete the chart by answering the questions related to the sources and citations in your literary analysis.

Question	Answer
Where do you need to add mention of the titles of the texts you are using in your literary analysis?	
Where do you need to add mention of the authors of the texts you are using in your literary analysis?	
Where do you need to add parenthetical citations?	

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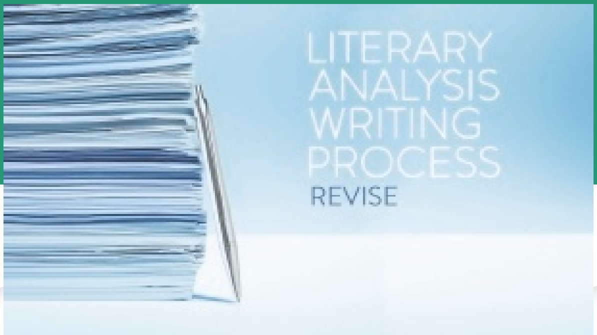

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your literary analysis. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Reread your claim, and annotate any parts of your thesis statement that need to be updated to reflect discoveries that you made while you were writing your draft or the revisions that you have made so far.	Use the annotations that you have made to revise your thesis statement. Your revised statement should include any updated claims and let readers anticipate how you have supported them in the body of your literary analysis.	~~Each one of these metaphors shows not only who the characters are, but why it is important to be part of a community.~~ However, in each case, the metaphors and symbols reveal how a character's community can influence his or her identity.
Cohesiveness		
Reread your literary analysis and see if each idea flows into the next idea. Annotate places where the connection between ideas is not clear.	Focus on a paragraph that has the most annotations. Then, revise that section by using varied transition words, phrases, and clauses to clarify relationships among your claim, counterclaims, reasons, evidence, and elaboration.	In this excerpt, ~~She~~ she even wants to change her name to solve the problem. As a result, ~~Her~~ her name acts as a metaphor, and ~~It~~ it holds more than one meaning in this selection.

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Review	Revise	Example
Organization		
Identify each claim in your literary analysis. Annotate any places where your reasoning in support of those claims does not follow a logical organization.	Focus on a single place where your reasoning seems confusing or disorganized. Then, revise that section by adding or reorganizing your reason and/or textual evidence to create clear, logical reasoning in support of your claim.	In the poem, the speaker and his friends create a strong community based on basketball. In fact, ~~The~~ the speaker even ~~uses~~ speaks on behalf of the group by using the pronouns *we* and *our* instead of *I* throughout the poem. These pronouns emphasize that the speaker is describing experiences he has shared with his friends.
Style: Word Choice		
Identify sentences that have a conversational style, and replace those with sentences that have a formal style.	Select one or two sentences to rewrite by using a formal style.	. . .~~Like my name,~~ Esperanza's name is a major part of her identity, so she feels out of place when her classmates ~~can't say~~ struggle with it.
Style: Sentence Variety		
Read your literary analysis aloud. Annotate places where there are too many long sentences or short sentences in a row. Take note of long sentences and short sentences that are hard to follow as well.	Select one long sentence to revise or a set of shorter sentences to combine.	Under different circumstances, Constancia abandons her grandmother when she is lost in "Abuela Invents the Zero~~,~~." ~~and~~ Abuela then uses the number zero as a metaphor to explain how that disrespect made her feel.

REVISE YOUR LITERARY ANALYSIS

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your literary analysis to determine areas that should be revised.

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Grammar: Active and Passive Voice

Active and Passive Voice

Generally speaking, the active voice makes a stronger impression than the passive voice. It helps make writing clearer for readers. In good writing, most sentences will use the active voice.

Voice	Text
Active	**The passengers in their cabins felt** the jar too, and tried to connect it with something familiar. *A Night to Remember*
Active	**Her husband drew the talisman** from his pocket, and then all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm. "The Monkey's Paw"

However, the passive voice is useful when the "doer" of an action is unknown or if it is less important than the action or the object. To form the passive voice, use a form of the auxiliary verb *be* with the past participle of the verb. The tense of the auxiliary verb determines the tense of the passive verb.

Voice	Sentence
Passive	A war cabinet **has been formed** of five members, representing, with the Labour, Opposition, and Liberals, the unity of the nation. "Blood, Toil, Tears and Sweat"
Passive	At last the question of my sanity or insanity **was to be decided**. *Ten Days in a Mad-House*

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YOUR TURN

PRACTICE

1. Read the sentence below. Then pick the version that correctly changes it to the active voice.

The heavens were studied by ancient astronomers.

○ A. Ancient astronomers studied the heavens.
○ B. The heavens would have been studied by ancient astronomers.
○ C. The heavens were of interest to ancient astronomers.
○ D. No change needs to be made to this sentence.

2. Read the sentence below. Then pick the version that correctly changes it to the passive voice.

Hipparchus established an observatory in the third century BCE.

○ A. In the third century BCE, Hipparchus established an observatory.
○ B. Hipparchus will establish an observatory in the third century BCE.
○ C. An observatory was established by Hipparchus in the third century BCE.
○ D. No change needs to be made to this sentence.

3. Read the sentence below. Then pick the version that correctly changes it to the active voice.

A solar eclipse was predicted by Thales of Miletus in 585 BCE.

○ A. A solar eclipse has been predicted by Thales of Miletus in 585 BCE.
○ B. Thales of Miletus predicted a solar eclipse in 585 BCE.
○ C. Miletus was the place where a solar eclipse was predicted by Thales in 585 BCE.
○ D. No change needs to be made to this sentence.

4. Read the sentence below. Then pick the version that correctly changes it to the passive voice.

In 1543, Copernicus, a Polish astronomer, suggested the theory that the earth orbits the sun.

○ A. In 1543, the theory that the earth orbits the sun was suggested by Copernicus, a Polish astronomer.
○ B. Copernicus, a Polish astronomer, suggested the theory that the earth orbits the sun in 1543.
○ C. A Polish astronomer, Copernicus, suggested the theory that the earth orbits the sun in 1543.
○ D. No change needs to be made to this sentence.

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Grammar: Verb Moods

Mood can be indicative, imperative, interrogative, or subjunctive. Of these four, the indicative will make up the majority of a written work. However, because the subjunctive is the least used, it is the easiest to get wrong, so familiarize yourself with this mood to avoid problems.

Mood	Text
Indicative	Inside the floating cloak he was tall, thin, and bony; and his hair was red beneath the black cap. *Lord of the Flies*
Imperative	"Go and get it and wish," cried his wife, quivering with excitement. "The Monkey's Paw"
Interrogative	Will the murderers break and give themselves away? When the victim does not show up for the party will his father suspect? *Let 'Em Play God*
Subjunctive	"You know the Queen of England, if she were here, would have to lift her veil," he said, very kindly. *Ten Days in a Mad-House*

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YOUR TURN

PRACTICE

1. This sentence is indicative. How could this be rewritten to make it interrogative?

When you get home, I'd appreciate it if you'd let the dog out.

○ A. When you get home, let the dog out.
○ B. When you get home, could you let the dog out?
○ C. When you get home, please let the dog out.
○ D. No change needs to be made to this sentence.

2. This sentence is imperative. How could this be rewritten to make it indicative?

Mow the lawn this weekend.

○ A. Don't forget to mow the lawn.
○ B. This weekend, mow the lawn.
○ C. You need to mow the lawn this weekend.
○ D. No change needs to be made to this sentence.

3. This sentence is in the subjunctive. How could this be rewritten to make it indicative?

I wish there were more people signed up for the lecture series.

○ A. I wish there was more people signed up for the lecture series.
○ B. We need to have more people signed up for the lecture series.
○ C. If I were planning a lecture series, I would want more people to sign up.
○ D. No change needs to be made to this sentence.

4. This sentence is indicative. How could this be rewritten to make it subjunctive?

They will serve roast chicken at the dinner this evening.

○ A. I recommend that roast chicken be served at the dinner this evening.
○ B. Will roast chicken be served at the dinner this evening?
○ C. They are serving dinner this evening, and it might be chicken.
○ D. No change needs to be made to this sentence.

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Grammar: Consistent Verb Voice and Mood

Voice

Voice is either active or passive. A consistent voice makes writing better and stronger. Though consistency is possible with the passive voice, and the passive voice is sometimes needed, the active voice is more common.

Mood

Mood can be indicative, imperative, interrogative, or subjunctive. Of these four, the indicative will make up the majority of a written work.

Correct	Incorrect
We are going to the store, and we are leaving now.	We are going to the store, and leave now. (The indicative shifts to the imperative.)
Get your coat and come with me.	Get your coat and are you coming? (The imperative shifts to the interrogative.)
If I were in charge, then I would make certain things were done correctly.	If I were in charge, then I will make certain things will be done correctly. (The subjunctive shifts to the indicative.)

Rule	Text
Voice should remain consistent within a sentence.	Someone else who had been listening to the brief dialogue here asserted that he had lived south and that my accent was southern, while another officer was positive it was eastern. *Ten Days in a Mad-House*
Mood should remain consistent within a sentence.	In a few minutes it really did seem as if kind spirits had been at work there. *Little Women*

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YOUR TURN

PRACTICE

1. Decide whether the voice is consistent. If not, pick the change that will make the sentence correct.

Lions are the top predators in Africa, and gazelles are hunted by them.

○ A. Change **Lions are the top predators** to **Africa's top predators are lions**.
○ B. Change **gazelles are hunted by them** to **they hunt gazelles**.
○ C. Change **gazelles are hunted by them** to **gazelles will be hunted by them**.
○ D. No change needs to be made to this sentence.

2. Decide whether the mood is consistent. If not, pick the change that will make the sentence correct.

Buy tickets for the movie, and will you come with us?

○ A. Change **will you come with us?** to **come with us**.
○ B. Change **will you come with us?** to **have you come with us?**
○ C. Change **Buy tickets for the movie** to **Buy tickets for the show**.
○ D. No change needs to be made to this sentence.

3. Decide whether the mood is consistent. If not, pick the change that will make the sentence correct.

If I were more interested in this subject, I will probably do better in this class.

○ A. Change **If I were more interested** to **I had been more interested**.
○ B. Change **I will probably do better** to **I would probably do better**.
○ C. Change **I will probably do better** to **I have done better**.
○ D. No change needs to be made to this sentence.

4. Decide whether the voice is consistent. If not, pick the change that will make the sentence correct.

The state legislature will consider the proposed laws, and then the bill will be voted on.

○ A. Change **will consider** to **had considered**.
○ B. Change **bill will be voted on** to **bill will have been voted on**.
○ C. Change **the bill will be voted on** to **they will vote on the bill**.
○ D. No change needs to be made to this sentence.

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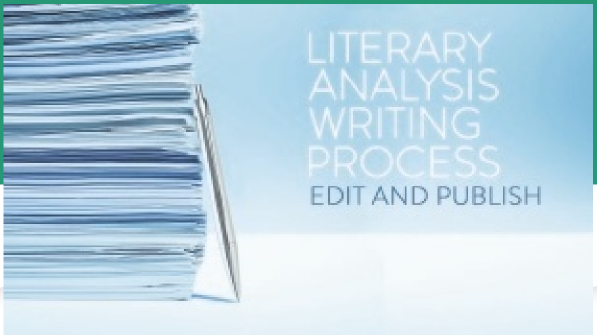

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your literary analysis based on your peer feedback and your own examination.

Now, it is time to edit your literary analysis. When you revised, you focused on the strength of the argument in your literary analysis. You probably looked at the claim in your thesis statement, organization, style, and the cohesiveness of your writing. When you edit, you focus on the mechanics of your literary analysis, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I used active and passive voice effectively throughout the literary analysis?

☐ Does each sentence have a consistent verb voice?

☐ Is the mood of each verb correct?

☐ Does each sentence have a consistent verb mood?

☐ Do I have any sentence fragments or run-on sentences?

☐ Have I spelled everything correctly?

Notice some edits Donovan has made:

- Used active voice instead of passive voice to make a statement stronger.
- Corrected a spelling mistake.
- Made verb voice consistent within a sentence.
- Corrected verb mood.
- Made verb mood consistent within a sentence.

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After they return home, Abuela tells Constancia how she felt when Constancia failed to help her: “You made me feel like a zero, like a nothing” (Ortiz Cofer, par. 16). ~~Her feelings of worthlessness are shown through this~~ She uses a ~~smile~~ simile, a comparison that ~~would~~ includes the words *like* or *as*, to express her feelings of worthlessness. The “Zero” ~~is also used~~ in the story’s title, “Abuela Invents the Zero~~.~~,” ~~It~~ also shows how important this simile is. It suggests that Constancia ~~do~~ does not realize how much neglect can hurt another person until ~~this is explained by~~ her grandmother explains it. ~~So see how~~ As a result, Abuela’s simile shows the need to help relatives find ways to be a part of a community, even if that community is unfamiliar to them.

EDIT AND PUBLISH YOUR LITERARY ANALYSIS

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your literary analysis to determine areas that need editing. Then, edit your literary analysis to correct those errors.

Once you have made all of your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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The Others

FICTION

Introduction

Ace and the Jeans gang seem to spend a lot of time in detention, while members of the Well-Offs are enjoying things like after-school tennis lessons. On the way home one afternoon, Ace and Jonboy discover a viciously beaten Jeans member lying in the bushes. Was a Well-Off to blame? Are they all bad people?

VOCABULARY

READ

expensive
costly

assert
to state with confidence

inferior
lower in rank or position; closer to the bottom of the group

ferocious
very violent and fierce

brief
taking a very short time

NOTES

READ

READ AND ANNOTATE

1 The school doors whooshed shut. I heard Jonboy's sigh of relief. We could finally go home. We had been in detention, again. The teachers seemed to like the fancy Well-Offs better. Those were the rich kids with no problems and no detentions, ever. Mr. Wilson ran detention. I think he hated the Jeans.

2 I noticed Madison and Brittany leaving school. They were holding their tennis racquets. They looked like **expensive** fly swatters. The girls had special lessons after school. We got detention. I usually ignored the Well-Off girls. They ignored us. We liked it that way.

3 We headed down the park path. Mom would be mad because of the detention. She wanted me to "better myself." I didn't feel **inferior**. Suddenly I heard Jonboy gasp. Brad was lying half in the bushes. His clothes were soaked in blood. We pulled him onto the grass. He looked badly beaten. His face was bleeding in a hundred places. He had a deep cut on his jaw.

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NOTES

4 I touched Brad's arm. He groaned. "I know who did this," I muttered. "It was Jason." He threatened Brad before. He called Brad a lowlife. He said he was "looking at" Tiffany. Tiffany was Jason's girl. Jason's dad was an attorney who had connections in town. Any trouble Jason got into was quickly fixed and forgotten. Jason got away with everything.

5 "What happened?" Madison whimpered. For a **brief** moment I thought Madison would burst into tears. Brittany stood frozen in horror.

6 "Who would do anything like this?"

7 "Jason did this," I **asserted**. "He's a Well-Off just like you."

8 "We are not all like Jason," Madison insisted. "Most of us are nice people. We just come from families who don't worry about money."

9 "Yeah, right," I growled.

10 "Are all you Jeans like Big Bubba?" she demanded. "I bet he has beaten up people who did not deserve it."

11 It was true. Big Bubba was a **ferocious** fighter. He could knock someone down with one blow of his massive fist.

12 Madison looked sad now. "We have problems, too. Money doesn't buy happiness." She looked at me. "Life is hard, Ace. It doesn't matter who you are."

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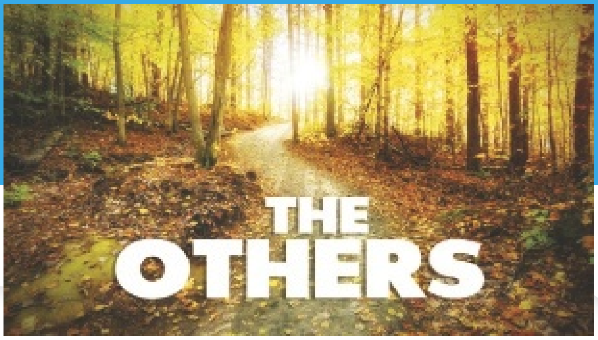

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. What are the two groups in the story? What is the difference between them?

The two groups are ______________________________.

The difference between them is ______________________________.

2. Who do Ace and Jonboy find? What do they think happened?

Ace and Jonboy find ______________________________.

Ace and Jonboy think ______________________________.

3. Who is Big Bubba?

Big Bubba is ______________________________.

4. Use context to confirm the meaning of the word *brief* as it is used in “The Others.” Write your definition of *brief* here.

Brief means ______________________________.

A context clue is ______________________________.

5. What is another way to say that something is *inferior*?

Something is ______________________________.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example: "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance: "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read paragraphs 10–12 from “The Others.” Then, complete the multiple-choice questions below.

from “The Others”

“Are all you Jeans like Big Bubba?” she demanded. “I bet he has beaten up people who did not deserve it.”

It was true. Big Bubba was a ferocious fighter. He could knock someone down with one blow of his massive fist.

Madison looked sad now. “We have problems, too. Money doesn’t buy happiness.” She looked at me. “Life is hard, Ace. It doesn’t matter who you are.”

1. In paragraph 12, what is the meaning of the saying “Money doesn’t buy happiness”?

   ○ A. Rich people are never happy.
   ○ B. Happiness is too expensive to buy.
   ○ C. Things you buy can make you sad.
   ○ D. Having money doesn’t make a person happy.

2. A sentence that best supports the correct answer to question 1 is:

   ○ A. “Big Bubba was a ferocious fighter.” (paragraph 11)
   ○ B. “We have problems, too.” (paragraph 12)
   ○ C. “She looked at me.” (paragraph 12)
   ○ D. “Life is hard, Ace.” (paragraph 12)

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Reading Skill: Sharing Information

DEFINE

READ

Sharing information involves asking for and giving information. The process of sharing information with other students can help all students learn more and better understand a text or a topic. You can share information when you participate in **brief** discussions or **extended** speaking assignments.

CHECKLIST

DISCUSS AND ANNOTATE

When you have to speak for an extended period of time, as in a discussion, you ask for and share information. To ask for and share information, you may use the following sentence frames:

✓ To ask for information:

- What do you think about ______________________________?
- Do you agree that ______________________________?
- What is your understanding of ______________________________?

✓ To give information:

- I think ______________________________
- I agree because ______________________________
- My understanding is ______________________________

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YOUR TURN

PRACTICE

Watch the "The Outsiders" StudySyncTV episode ▶. After watching, sort the following statements from the episode into the chart below.:

Statements	
A	Even on the inside, you can still feel alone.
B	Both groups are outsiders.
C	Greasers are more emotional.
D	The two groups can connect through their differences.
E	Ponyboy is the first person Cherry has gotten through to.
F	Sharing the meanings of sympathy and empathy.

Information from "The Outsiders"	Shared Information

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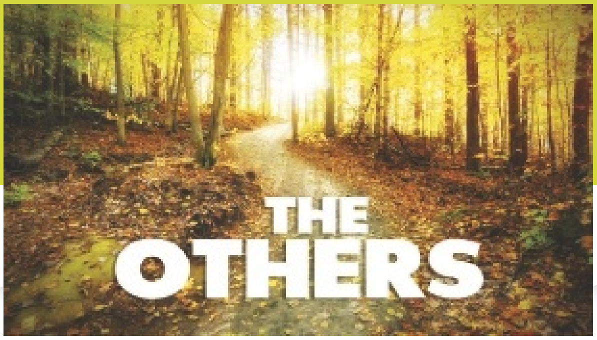

Close Read

LITERARY ANALYSIS

WRITE

The Well-Offs and the Jeans come from two different social classes. However, the two gangs have things in common. How are the Well-Offs and the Jeans similar? Pay attention to the *ie* and *ei* spelling rules as you write.

Use the checklist below to guide you as you write.

☐ Who are the Well-Offs and the Jeans?

☐ How are the social classes of the Well-Offs and the Jeans different?

☐ How are the Well-Offs and the Jeans similar?

Use the sentence frames to organize and write your literary analysis.

The Well-Offs and the Jeans are two ______________________________.

The Well-Offs belong to a social class that is ______________________________.

The Jeans belong to a social class that is ______________________________.

Despite their differences, the Well-Offs and the Jeans are similar because ______________________________

______________________________.

One detail from the text to support this is ______________________________.ç

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Mom's First Day

FICTION

Introduction

Sometimes life takes you by surprise and challenges you without warning. When this happens, you rely on your values to pull you through. In "Mom's First Day," Yvette is startled when her mother addresses her in a familiar way in front of her classmates. In a flash, this innocent, awkward encounter swells into a moment of truth.

VOCABULARY

READ

hover

to float or suspend in the air

humiliate

to make (someone) feel ashamed or foolish

dressy

formal or elegant in style

tidal wave

a very tall, strong wave that is sometimes dangerous

slump

to sink down or forward

READ

READ AND ANNOTATE

NOTES

1 "Be nice to Mom today," my dad tells me. He sets my sack lunch on the counter. It's not even 7:30 a.m. on Monday and already I'm wishing the week were over. How will I survive a week with my mother as my substitute teacher? "Make her feel welcome," Dad continues. "Remember what school felt like on *your* first day?"

2 Just then my mother enters the kitchen. She looks as nervous as the hummingbird that **hovers** outside the window. To my horror, she is dressed in one of her church outfits: a green silk dress with beige pumps. I am about to tell her she is *way* too **dressy** for school, when I remember my father's words.

3 None of this would be happening if Pepe hadn't been born. Mom used to be a teacher at a private school in town, but she quit during her pregnancy. Now she mostly stays home with Pepe. If I were her, I'd want to get out of the house, too. Don't get me wrong, Pepe is cute, but he cries a lot, and he's usually wet with something.

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NOTES

4 My best friend Katie and I have science class together. We get there early and sit in the back. As the class fills up, I **slump** low in my seat, keeping my head down. Suddenly, everybody gets quiet.

5 I look up. There's my mom, standing in front of the class. She smiles at me, and then introduces herself to the class.

6 To my surprise, Mom does a good job. She even makes the class laugh a few times. But I still can't wait for class to be over.

7 Finally the bell rings. Katie and I jump up. We are almost out the door when I hear her.

8 "Yvette," she says. She's holding my sack lunch. "You forgot your lunch."

9 "Thanks," I mumble. I take it from her without meeting her eyes.

10 "Love you," says Mom, just like she often does, only this time it's in front of my classmates. Everybody freezes. I'm so **humiliated**, all I can do is bury my face in Katie's shoulder. To my relief, the kids around me start to laugh and so I laugh, too. But then I see the sad expression on my mother's face. Her disappointment hits like a **tidal wave**. I don't know what to call this new feeling, but I know I'll be left thinking about it for a long time.

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MOM'S
FIRST
DAY

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Which three people speak in the story?

The people that speak are ____.

2. Which class will Yvette's mother teach? Who are two students in this class?

Yvette's mother will teach ____.

Two students in the class are ____.

3. At the end of the story, what does Yvette's mother say to Yvette? How does Yvette feel at that moment?

Yvette's mother says ____.

Yvette feels ____.

4. Use context to confirm the meaning of the word *dressy* as it is used in "Mom's First Day." Write your definition of *dressy* here.

Dressy means ____.

A context clue is ____.

5. What is another way to say that someone is *humiliated*?

Someone feels ____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

✓ Monitor your understanding.

- Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?

✓ Break down the sentence into its parts.

- In English, adjectives almost always come before the noun. Example: He had a **big dog.**
    - > A **noun** names a person, place, thing, or idea.
    - > An **adjective** modifies, or describes, a noun or a pronoun.
    - > If there is more than one adjective, they usually appear in the following order separated by a comma: quantity or number, quality or opinion, size, age, shape, color.

      Example: He had a **big, brown dog.**
    - > If there is more than one adjective from the same category, include the word *and.*

      Example: He had a **brown and white dog.**
- Ask yourself: What are the nouns in this sentence? What adjectives describe them? In what order are the nouns and adjectives?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read each sentence in the first column. Then, complete the chart by writing the words and phrases into the "Adjective" and "Noun" columns. The first row has been done as an example.

Sentence	Adjective	Noun
You will complete a group project on conservation.	group	project
Bryan's role was to pick important passages from the text and explain their significance.		
His group asked a few times about his progress.		
Back in science class, Bryan tried to focus.		
Bryan, I gave you that role for a good reason.		

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Reading Skill: Drawing Inferences and Conclusions

DEFINE

READ

Making **inferences** means connecting your experiences with what you read. Authors do not always tell readers directly everything that takes place in a story or text. You need to use clues to infer, or make a guess about, what is happening. To make an inference, first find facts, details, and examples in the text. Then think about what you already know. Combine the **textual evidence** with your **prior knowledge** to draw a **conclusion** about what the author is trying to communicate.

Making inferences and drawing conclusions can help you better understand what you are reading. It may also help you search for and find the author's message in the text.

CHECKLIST

DISCUSS AND ANNOTATE

In order to make inferences and draw conclusions, do the following:

- ✓ Look for information that is missing from the text or that is not directly stated.
  - Ask yourself: What is confusing? What is missing?
- ✓ Think about what you already know about the topic.
  - Ask yourself: Have I had a similar experience in my life? Have I learned about this subject in another class?
- ✓ Combine clues from the text with prior knowledge to make an inference and draw a conclusion.
  - Think: I can conclude ____________________, because the text says ____________________, and I know that _______________.
- ✓ Use textual evidence to support your inference and make sure that it is valid.

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YOUR TURN

PRACTICE

Read the following excerpt from "Mom's First Day." Then, complete the multiple-choice questions below.

from "Mom's First Day"

None of this would be happening if Pepe hadn't been born. Mom used to be a teacher at a private school in town, but she quit during her pregnancy. Now she mostly stays home with Pepe. If I were her, I'd want to get out of the house, too. Don't get me wrong, Pepe is cute, but he cries a lot, and he's usually wet with something.

My best friend Katie and I have science class together. We get there early and sit in the back. As the class fills up, I slump low in my seat, keeping my head down. Suddenly, everybody gets quiet.

1. At the beginning of this excerpt, Yvette feels—

   ○ A. annoyed by her little brother.
   ○ B. proud to be a big sister.
   ○ C. jealous of her mother's past students.
   ○ D. worried that her mother will criticize her.

2. A detail that best supports this inference is:

   ○ A. "Mom used to be a teacher at a private school in town."
   ○ B. "She quit during her pregnancy."
   ○ C. "Don't get me wrong, Pepe is cute."
   ○ D. "He cries a lot, and he's usually wet with something."

3. Based on details at the end of the excerpt, Yvette—

   ○ A. does not like science class.
   ○ B. is mad at her friend Katie.
   ○ C. tries to avoid her mother.
   ○ D. does not get along with her classmates.

4. A detail that best supports this conclusion is:

   ○ A. "My best friend Katie and I have science class together."
   ○ B. "We get there early."
   ○ C. "I slump low in my seat."
   ○ D. "Everybody gets quiet."

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MOM'S
FIRST
DAY

Close Read

NARRATIVE

WRITE

How do you think Yvette's mom feels at the end of the story? Make an inference to decide. Then, write a few sentences from Mom's point of view. Pay attention to verb tenses as you write.

Use the checklist below to guide you as you write.

- ☐ Who is talking?
- ☐ What is she thinking and saying?
- ☐ What happens next?
- ☐ How does it end?

Use the sentence frames to organize and write your narrative.

Mom was surprised about what Yvette did at the end of class because ____________________

____.

Mom thought, "I feel ____

that ____."

At home that night, Mom said, "____" to Yvette.

Mom hoped that next time Yvette would ____.

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No Risk, No Reward

UNIT 3

No Risk, No Reward

Why do we take chances?

Genre Focus: **INFORMATIONAL TEXT**

Texts

Paired Readings

344 The Big Idea: Content Vocabulary

346 The Vanishing Island
Anya Groner **INFORMATIONAL TEXT**

372 A Night to Remember
Walter Lord **INFORMATIONAL TEXT**

376 Address to the Nation on the Explosion of the Space Shuttle *Challenger*
Ronald Reagan **INFORMATIONAL TEXT**

385 A Kenyan Teen's Discovery: Let There Be Lights to Save Lions
Nina Gregory **INFORMATIONAL TEXT**

394 Mother to Son
Langston Hughes **POETRY**

397 Learning to Read
Frances Ellen Watkins Harper **POETRY**

400 Narrative of the Life of Frederick Douglass, an American Slave
Frederick Douglass **INFORMATIONAL TEXT**

414 The Day I Saved a Life
Thomas Ponce **INFORMATIONAL TEXT**

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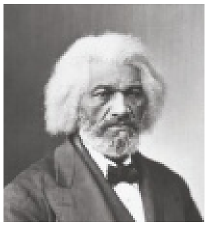
Author Biographies

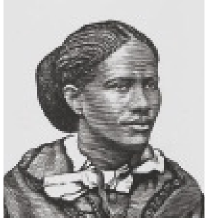


FREDERICK DOUGLASS

Born into slavery in Talbot County, Maryland, Frederick Douglass (ca. 1818–1895) was twenty years old when he escaped to freedom and became an active abolitionist. He taught himself to read despite laws prohibiting enslaved people from doing so, and only seven years after attaining his freedom, published the first of his three memoirs, *Narrative of the Life of Frederick Douglass, An American Slave* (1845). An account of his journey from slavery to freedom, it played a key role in fueling the abolitionist movement prior to the Civil War.

ANYA GRONER

A resident of New Orleans, Louisiana, Anya Groner has written essays, stories, and poems covering a wide range of subjects, from her childhood growing up in Virginia to the politics of drinking water. In “The Vanishing Island” (2017), Groner discusses the plight of the Native American inhabitants of the Isle de Jean Charles off the coast of Louisiana, as rising water levels threaten their ancestral homeland.



FRANCES ELLEN WATKINS HARPER

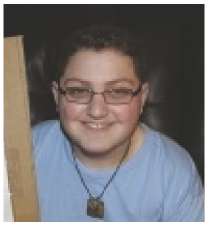
Writer, abolitionist, and civil rights activist Frances Ellen Watkins Harper (1825–1911) is credited with establishing the tradition of African American protest poetry. Born a free woman in Baltimore, Maryland, Harper traveled extensively throughout the eastern United States, often under hazardous circumstances, to voice her opposition to slavery and to advocate for the burgeoning feminist movement. As a result of her constant effort to raise awareness around these issues, she was elected vice president of the National Association of Colored Women in 1897.

LANGSTON HUGHES

Now regarded as a leading figure of the 1920’s cultural and intellectual movement known as the Harlem Renaissance, Langston Hughes (1902–1967) initially faced widespread criticism from African American intellectuals for his unvarnished portrayals of African American life in his poetry. Despite the criticism he received, he maintained his commitment to writing for and about regular people throughout his life, earning him the moniker “poet of the people.”

JACK LONDON

Turn-of-the-century American novelist and short-story writer Jack London (1876–1916) is best known for his novels *The Call of the Wild* (1903) and *White Fang* (1906) about wild wolf dogs in the Yukon Territory and the Northwest Territories of Canada during the Klondike Gold Rush of the 1890s. Writing between the Civil War and World War I, London’s work reflected the nation’s transformation into a modern, industrial society, and appealed to readers desiring a sense of adventure and vitality.



THOMAS PONCE

An animal rights activist and citizen lobbyist from Casselberry, Florida, Thomas Ponce (b. 2000) became a vegetarian at age four, attended his first protest at age five, and founded the animal rights organization Lobby For Animals at age twelve. He now works as a coordinator for Fin Free Florida, working to limit the sale, distribution, and trade of shark fins and shark fin products in the state of Florida. For his dedication to animal rights, he has received awards from major organizations like PETA and the Farm Animal Rights Movement.

RONALD REAGAN

Though he had an average, midwestern upbringing, Ronald Reagan (1911–2004) became the fortieth president of the United States and is the only Hollywood actor ever to become president. He is remembered for his conservative political beliefs and his policies toward the dissolution of Soviet communism. A major event of his presidency was the explosion of the Space Shuttle *Challenger* resulting in the deaths of its seven passengers. His address to the nation on January 28, 1986, lauded the bravery of the fallen crew.

MAHVASH SABET

Teacher, principal, and Bahá'í community leader Mahvash Sabet (b. 1953) was fired from her job and blocked from working in public education following the Islamic Revolution of 1979. She and the rest of the seven leaders that comprised an informal council working to support Iran's 300,000-member Bahá'í community were arrested in 2008. While serving her twenty-year prison sentence, she began writing poetry, and in 2013 published her first collection in English translation.

NINA GREGORY

Throughout her career, news editor and journalist Nina Gregory has covered topics ranging from the financial crisis to elections and has interviewed many influential figures including director Ava DuVernay and Facebook COO Sheryl Sandberg. One of her most intriguing stories profiles Richard Turere, a young boy living among the Maasai people near Nairobi National Park, a refuge for endangered lions in Kenya. As a thirteen-year-old, Turere came up with an inventive solution for protecting both the locals' livestock and the encroaching lions.

WALTER LORD

Walter Lord (1917–2002) had been obsessed with the story of the RMS *Titanic* since he came across a small book written by a survivor of the shipwreck in his aunt's home in 1927. Lord studied American and modern European history at Princeton University, but it wasn't until an editor friend suggested he turn his obsession with the Titanic into a book that he undertook the endeavor. With *A Night to Remember* (1955), Lord popularized the story and developed an innovative technique of telling history through the eyes of those who lived it.

The Big Idea: Content Vocabulary

Terms about Adventure

In this lesson, we will be learning and using words or terms related to the topic of adventure. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
consequence	noun	a result or effect of an earlier event	The player felt less confident during the game as a consequence of missing practice that week.
impetus	noun	a reason or driving force behind an action	My recurring illness is the impetus for changing the foods I eat and how I exercise.
risk	noun	the possibility of something bad happening as a result of an action	There is always the risk of a severe injury if you participate in almost any sport.
stagnate	verb	to become stagnant; to stop growing or changing	Our business will stagnate if we do not create and implement new ideas and methods.
trigger	verb	to put in motion or start; to cause a reaction	Jesse tries to rest and relax after work because his stress often triggers a terrible headache.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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The Vanishing Island

INFORMATIONAL TEXT

Anya Groner

2017

Introduction

Author Anya Groner offers an intimate perspective of the Biloxi-Chitimacha-Choctaw Native American tribe and the trials they face as their ancestral homeland disappears before their eyes. As creeping water threatens the tribe and much of the Louisiana coast, the tribe must take on the challenge of seeking a new and safe place to live. In a race against the clock, the tribe seeks ways to preserve community and protect their culture from eroding along with the land.

“We know we are going to lose it. We just don’t know when.”

The Lay of the Land

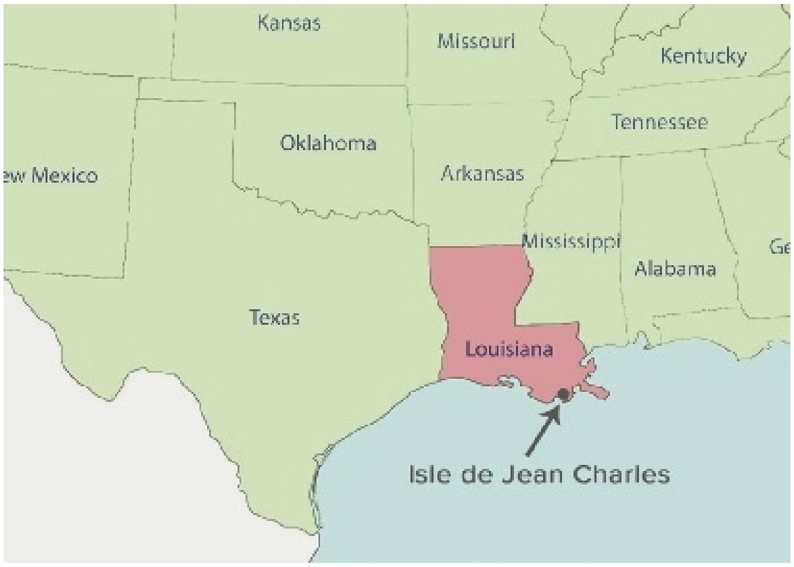
1 At first glance, the Isle de Jean Charles, a skinny, two-mile long Louisiana island 75 miles south of New Orleans, looks like a tropical paradise. Beards of Spanish moss sway from the branches of oak trees. Orange and white wildflowers brighten both sides of the only street. Snow-white egrets, blue and green herons, and ebony anhingas stretch their necks, balancing on fallen trees. A flock of red-winged blackbirds takes flight, swooping before landing on the power lines. Even the houses have a bird-like quality. Teal, maroon, and gray, the buildings perch on stilts, fourteen feet off the ground. Wide porches and open front doors welcome visitors. A group has gathered for a fresh crawfish and crab boil. Everyone knows each other here: they grew up together, fishing and crabbing and catching game. Of the two dozen families that still live here, most are relatives and members of the Biloxi-Chitimacha-Choctaw Native American tribe. But the island is not what it used to be. In fact, the island is vanishing. By 2050, Isle de Jean Charles may be completely gone.

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The boldface text sitting on its own line shows that this is a heading. The heading gives clues about the information in this section. The word land *indicates it will be about the geography of the island.*



Location of Isle de Jean Charles on the coast of Louisiana.

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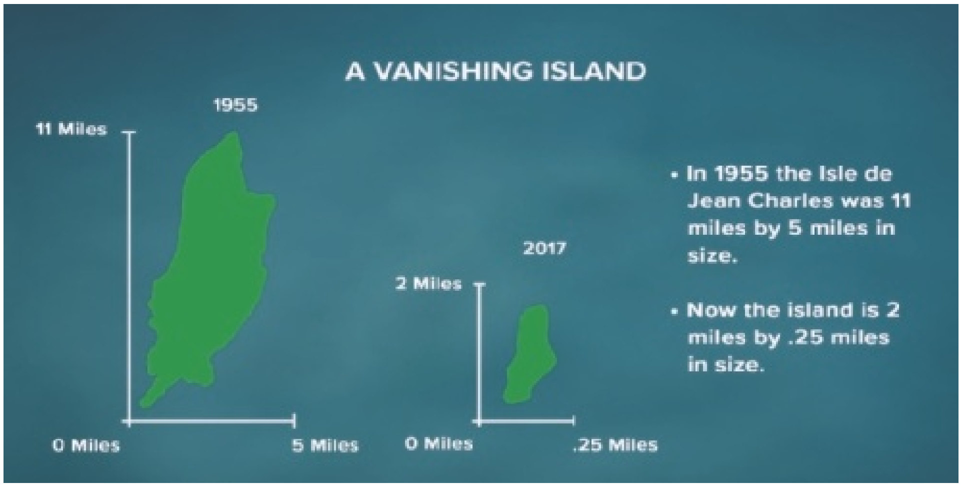
2 "Way back in the old days," lifetime resident Wenceslaus Billiot Sr. says in the film *Can't Stop the Waters,* "you had trees. There was no bay. All this water used to be marsh." Billiot Sr. is an 89-year-old boat builder and lifelong resident who has watched the landscape transform. "I built this house in the 1960s. I have another I built in '49. I built it all." Since 1955, the tribe has lost 98 percent of their land to encroaching waters. What was once an eleven-by-five mile island that contained forests and cattle farms is now just two miles long and a quarter of a mile wide. The land, composed of soft, silty dirt, has dissolved, much of it giving way to the waters of the Gulf of Mexico—and the population has shrunk along with the island.



- In 1955 the Isle de Jean Charles was 11 miles by 5 miles in size.
- Now the island is 2 miles by .25 miles in size.

The size of Isle de Jean Charles in 1955 compared to the size of the island today.

3 "Just in my lifetime, the amount of land loss is astonishing," says tribal secretary Chantel Comardelle. She spent her early years on the island, but her family left when she was four because life on the mainland is more stable than an uncertain future on Isle de Jean Charles. Nonetheless, like many tribal members who've moved away, the island remains her cultural home. She visits nearly every weekend, usually bringing her children with her. "Every time I go back, I see a little bit less."

4 "I grew up here," echoes Emray Naquin. "The land is going like you wouldn't believe."

5 When he was a child, the tribe's leader, Chief Albert Naquin, set traps in the woods with his father. Now, though, that forest is part of the bay, a place where fishermen search for crabs. Farms have vanished, too. There's no place for livestock. Even small vegetable gardens are hard to keep. Over time, the earth has absorbed salt and arsenic from the polluted waters that sweep across the land with increasing frequency.

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6 "We were so self-sufficient as a tribe, that [in the past] we were unaware of the outside world," explains Damian Naquin. He's eighteen years old. He grew up in nearby Pointe-aux-Chenes. "When the Great Depression happened, the tribe didn't know it." He says that during the nation's greatest economic collapse, tribe members suffered no shortage of food. "It didn't affect us."

7 Self-sufficiency used to be a point of pride for islanders who found freedom in working for themselves. **Subsistence**, the ability to live off one's natural surroundings, is no longer possible because of land loss. The forests are gone, and without the marshes to sustain fish nurseries and provide habitats, the once abundant sea life has diminished.

8 "At one time, water was our life. Now it's almost our enemy because it is driving us out," says Comardelle. "It's a double-edged sword. Our life and our death."

9 Between August and October, the peak months of hurricane season, day-to-day erosion is worsened by storms. Since 1998, Terrebonne Parish, the region that encompasses the Isle de Jean Charles, has suffered a federally-declared disaster every two years. The big ones arrive with more strength and more frequency than in the past. The natural features that used to protect land—wetlands and barrier island—are gone. During hurricanes, waist-deep water rises over the only exit road, cutting off the island from rescue crews. Trees fall and wind rips walls and roofs from buildings. Before residents began elevating their homes atop stilts, biannual flood waters swept furniture and belongings into the bay. "Every time there's a flood, we lose everything," explains Damian. "We don't have any valuables. We know, if we get something, the next storm that comes through, it's going to ruin it. It's going to carry it away."

10 When storms subside, weary residents paddle through town checking up on one another and assessing the damage. After the waters recede, mold and mildew linger, which causes respiratory problems and makes residents ill. The cycle of devastation and rebuilding is exhausting. But it wasn't always like this.

11 "Now [folks] evacuate for hurricanes. Back then they didn't," recalls Comardelles's father, Deputy Chief Wenceslaus Billiot Jr. As a child in 1965, he spent Hurricane Betsy in his father's boat, in the canal in front of their house. "We would get hit by storms but it wouldn't be as bad because we had protection. When Camille hit we didn't have any damage at all. Now, a hurricane like Betsy hits? Shooo." His voice drops to a whisper and he shakes his head.

12 With such severe conditions, outsiders are often baffled to learn that many of the remaining residents of Isle de Jean Charles refuse to leave. The island, which some affectionately refer to as "the bathtub," isn't simply a place to

NOTES

SAMPLE ANNOTATION

Morphology – Greek and Latin Roots and Affixes

I see the word disaster, *and I think it has to do with a bad event. I know that it combines the Greek root* aster, *meaning "star," and the prefix* dis-, *meaning "not" or "opposite of."*

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live—it is the center of tribal life and a cultural homeland. Eight generations have grown up on Isle de Jean Charles, surviving off the bounty of the water and land around them: hunting, fishing, trapping, and gardening. As the land **erodes**, the Biloxi-Chitimacha-Choctaw tribal culture erodes with it. "Once our island goes, the core of our tribe is lost," says Comardelle. "We've lost our whole culture—that is what is on the line."

13 Many elder tribe members don't want another way of life. They grew up here. Though the island has changed, giving up on their homeland is simply too hard. For them, staying put is a way of maintaining traditional life. Others lack the financial resources to live elsewhere. They have come to terms with cleaning up flood damage every two to three years.

14 Island life has changed dramatically over the past few decades. "The old chief, a great-great-great-grandpa of mine, he owned the [island] store," remembers Comardelle. "The store was also the dance hall, it was the church, it was the wedding hall, it was everything." When the population began shrinking, the store shut down. Today the closest grocery store is fifteen miles away. Other community spaces have disappeared as well. There are no longer event grounds on the island. Grand Bois Park, a public event space on the mainland once used for pow wows, has been destroyed by flooding, too. The tribe hasn't held a pow wow—a traditional Native American festival—since before Hurricane Katrina hit Louisiana in 2005. "We have no place," says Comardelle. "I used to dance in pow wow dress. My kids have never experienced that."

15 What remains are the Isle de Jean Charles firehouse and the local marina. Above the tin roof, an orange flag flaps in the wind. It is the flag of Houma Nation, the name of another local Native American tribe. On weekends, visitors come to the island to eat fresh crawfish, shrimp, and crabs; the rest of the week the marina is quiet, as though already abandoned.

16 For more than fifteen years, Chief Naquin has been trying to relocate his people. "The longer we wait," Naquin says in the documentary *Can't Stop the Water*, "the more hurricane seasons we have to go through. We hate to let the island go, but we have to. It's like losing a family member. We know we are going to lose it. We just don't know when."

17 As chief, Naquin believes he must have a good heart in order to know right from wrong and determine what's good for his people. "We're washing away, one day at a time," he says. It is painful for him to admit, but Naquin believes the tribe's future lies elsewhere.

18 In January of 2016, Chief Naquin received good news. Through a Housing and Urban Development grant, his tribe received $48 million, about half the

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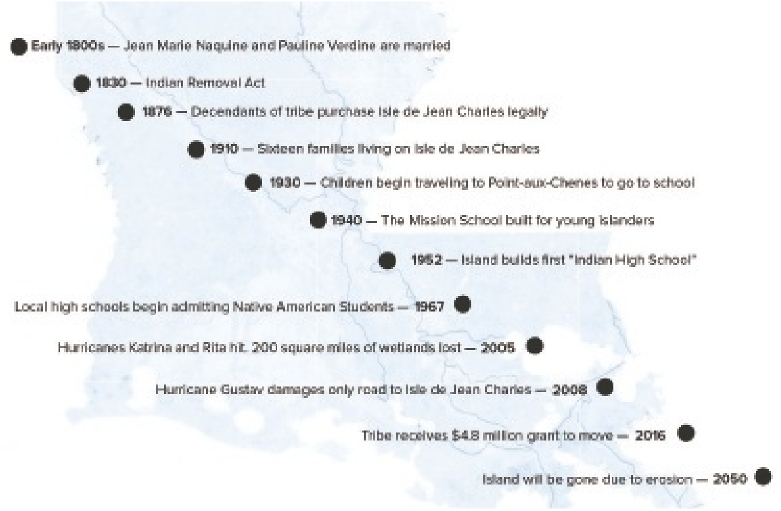
estimated cost of resettling the tribe. The money would help build a community center, medical facilities, and housing for tribe members. That includes the 600 or so people who left Isle de Jean Charles and scattered throughout Louisiana. The grant would also help fund an education program so visitors can learn about the island's history and the difficult process of relocation.

19 "I'm flying high as a kite," Naquin told the newspaper *Houma Today* after receiving the news. It's easy to understand why the grant would make him so happy. Though the island is vanishing, with this money the Biloxi-Chitimacha-Choctaw tribe just may have a future.

Eight Generations of History


Early 1800s — Jean Marie Naquine and Pauline Verdine are married
1830 — Indian Removal Act
1876 — Decendants of tribe purchase Isle de Jean Charles legally
1910 — Sixteen families living on Isle de Jean Charles
1930 — Children begin traveling to Point-aux-Chenes to go to school
1940 — The Mission School built for young islanders
1952 — Island builds first "Indian High School"
Local high schools begin admitting Native American Students — 1967
Hurricanes Katrina and Rita hit. 200 square miles of wetlands lost — 2005
Hurricane Gustav damages only road to Isle de Jean Charles — 2008
Tribe receives $4.8 million grant to move — 2016
Island will be gone due to erosion — 2050

Timeline of events: Isle de Jean Charles

20 Jean Marie Naquin and Pauline Verdin married in the early 1800s. After their wedding, though, they needed to hide: Jean Marie was French and Pauline was Native American. At the time in Louisiana, interracial couples faced discrimination and even violence. Jean Marie's family disowned him because of the marriage. To escape persecution, Jean Marie and Pauline built their home on an "uninhabited" island. The landscape was rich with palmettos, alligators, crawfish, and sea birds.

21 Ironically, it was Jean Marie's disapproving father, Jean Charles, for whom the Isle de Jean Charles was likely named. He was the one who first showed his son the island, hidden in the coastal wetlands. Jean Charles had first come to the island while he was employed by the notorious privateer and outlaw, Jean Lafitte. At the time, Louisiana's wetlands were considered "uninhabitable" by the government. They weren't even mapped by Europeans. For a man like Jean Lafitte, a privateer who transported stolen goods and slaves to illegal markets, the maze of marshes provided a hiding place for his misdeeds.

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22 The coastal swamps provided safety for the newly married Jean Marie and Pauline. Not only was the island isolated, the land was also free. "Uninhabitable" land meant unwanted land, so Jean Marie and Pauline simply claimed it as their own. They built their home from mud, moss, and palmetto leaves, a kind of construction known as bousillage. Soon they started a family.

Children in front of a bousillage - credit: The Biloxi-Chitimacha-Choctaw Tribe

23 By the 1830s, Jean Marie and Pauline's children were having children of their own. Later, they married Native Americans from off the island and brought them to Isle de Jean Charles to live and start families as well. Once again, the remote location provided safety from a hostile society. In 1830, the United States Congress passed the Indian Removal Act, a federal law authorizing the forced removal of southern Native Americans from their ancestral land. The purpose of the law was to enable white settlers to move in. A few tribes, including the Mississippi Choctaws, signed treaties exchanging their homeland for payment and land rights west of the Mississippi. Other tribes resisted and the situation escalated. White men formed local and state militias, which forced southern and southeastern Native Americans to abandon their homes and march west to Oklahoma and Texas. The Native Americans were exposed to the elements. They lacked supplies. Thousands died and the march west became known as the Trail of Tears, in memory of the lives and culture lost.

24 Unlike so many other Native Americans, the growing Naquin family escaped the Trail of Tears because of their hidden island deep in the marshes. For the second time, the swamp saved their lives.

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25 By 1876, Louisiana settlers were looking to expand their communities and build in new places. The state revoked the coastal marshes' official designation as "uninhabitable." It put the wetlands and their hidden islands up for sale. Four families, residents of Isle de Jean Charles and descendants of Jean Marie and Pauline, purchased the land they lived on, which gave them a legal claim to the island their families had been occupying for seven decades.

26 By 1910, sixteen families lived on Isle de Jean Charles. Residents were fluent in Cajun French and English. They lived a subsistence-based lifestyle. Families fished, trapped, and hunted for food. They added to their diets with gardens. They had domesticated livestock such as chickens and cows.

27 French, Native American, and African food cultures influenced their cuisine. For instance, Gumbo Fricassee, a popular dish, contains the following ingredients:

- Okra - a vegetable imported from West Africa during the slave trade
- Roux - a mixture of fat and flour often used as a base in French cooking
- ilé - a Choctaw spice made from ground sassafras leaves
- The Holy Trinity - a Catholic nickname for the celery, bell peppers, and onions, essential ingredients in any gumbo recipe
- Whatever seafood, chicken, or sausage is fresh and available

Gumbo Fricassee

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28 Religious practices on the island similarly combine French Catholic and Native American customs. To this day, many Biloxi-Chitimacha-Choctaw people attend both church and pow wows.

29 Masculinity was important in both games and government. On Christian or Native American holidays, men and boys often gathered to play pick, a game still played today. Damiann Naquin first played pick when he was six. Pick, he explains, is "a simple game. You have a circle in the mud. Everyone has a sharpened wooden stick, which you find from a tree and sharpen. . . . The point [is] to see who could keep their stick in the mud the longest [and] to knock another person's stick down."

30 The tribe's chief was always a man. As the tribal leader, he would **maintain** the grocery store, distribute mail, help **settle** disputes, represent the people of the island to outsiders, and gather residents for community service. Upon retirement, he chose his successor, a practice that continues to this day.

The man in this photograph was a chief of the Biloxi-Chitimacha-Choctaw Tribe - credit: credit: The Biloxi-Chitimacha-Choctaw Tribe

31 Despite the growing size of the community, for decades Isle de Jean Charles lacked a school. In the 1930s, children began traveling by small wooden boats called pirogues to the nearby town of Pointe-aux-Chenes, where a missionary school funded by donations and run by the Live Oak Baptist Church served both white and Native American children. At that time, though, Louisiana was committed to Jim Crow laws, which legalized racial segregation. The missionary school didn't last long. The superintendent visited, saw a racially mixed classroom, and shut the school down. The island children had nowhere to go.

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Photograph of children traveling by boat down a canal - credit: The Biloxi-Chitimacha-Choctaw Tribe

32 In 1940, Baptists tried again to provide education for the younger islanders by building the Mission School. It was a one room building on the Isle de Jean Charles. The mission school filled a gap, but it only ran to eighth grade. Eventually, some frustrated families moved off the island. In 1952, Louisiana built its first "Indian High School" in Houma, Louisiana. It was a segregated school for Native American teenagers 25 miles from Isle de Jean Charles. It was not until 1967 that local public schools admitted Native American students.

Children at school on the Isle de Jean Charles - credit: The Biloxi-Chitimacha-Choctaw Tribe

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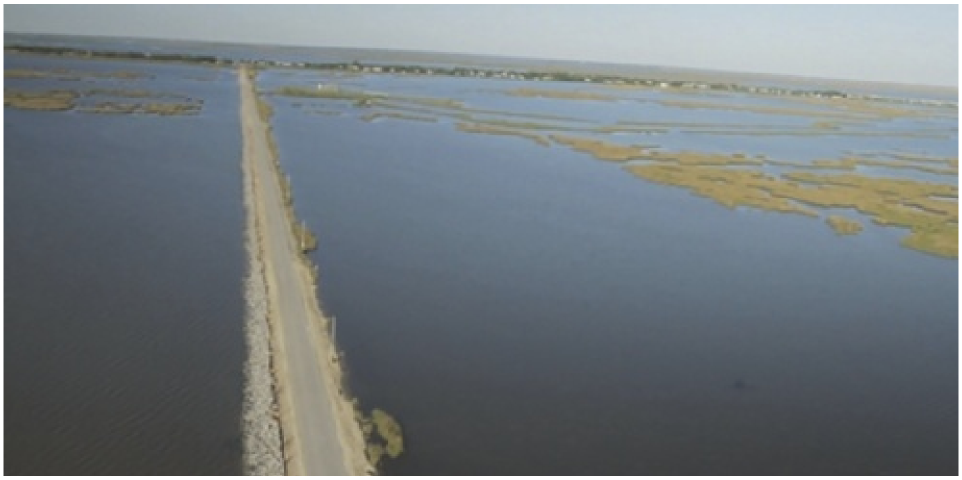
NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The author talks about the road being low and easily flooded and then includes a photograph of it. The photo really helps me see how close to the water the road is. No one can get to school or work when it floods.

33 Even today, there are no schools on the island. The closest schools are on the mainland. In 2008, Hurricane Gustav damaged the only road connecting the mainland to the island, turning it from a two-lane road into a one-lane road. After that, school buses stopped coming to Isle de Jean Charles. All but one family with school-age children have moved away. Though the road has been repaired, it still sits only inches above open water. High winds can cause flooding over the pavement. "If you live on the island and the road is flooded then you can't go to school or go to work," explains Sheila Billiot.



Aerial photograph of the road to Isle de Jean Charles - credit: The Biloxi-Chitimacha-Choctaw Tribe

Stomping Out the Boot

34 If you open a United States atlas or search the Internet for "Louisiana map," you'll discover a state shaped roughly like a boot. Louisiana is bordered by the Mississippi River to the east, Arkansas to the north, and Texas to the west. The foot of the boot stretches south and east into the Gulf of Mexico.

35 A state's shape sounds unchangeable, but some Louisianans believe their map needs to be redrawn. "The boot is at best an inaccurate approximation," writes Brett Anderson, staff writer for the New Orleans newspaper *The Times-Picayune*. Anderson isn't disputing Louisiana's borders with surrounding states; his contention lies with the southernmost border, where the state's marshy edges are rapidly slipping into the gulf.

36 Because marshlands are largely impassable except by boat, it's difficult to understand the magnitude of Louisiana's land loss unless viewing it from a plane. The United States Geological Service (USGS) reports that between 1932 and 2000, roughly 1,900 square miles of Louisiana's land vanished into the Gulf of Mexico. That's an area about the size of Delaware. Today, an

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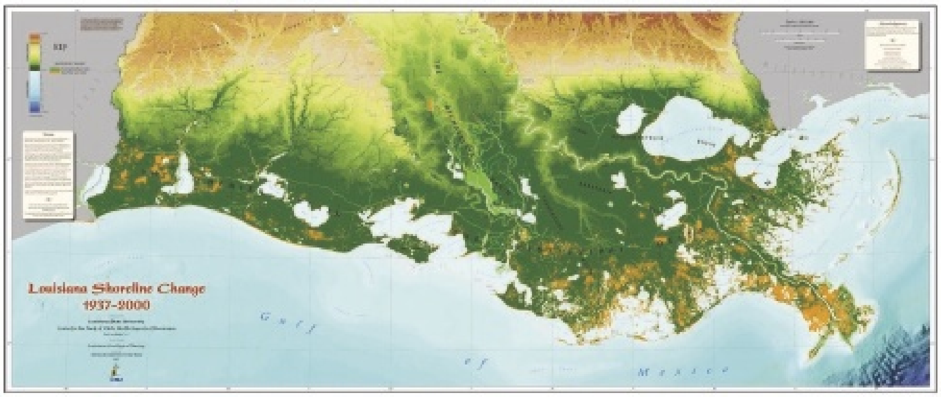
estimated football field of land is lost every 45 minutes. That rate of land loss is higher than almost anywhere else on the planet. If no measures are put in place to prevent more erosion, another 1,750 square miles—a landmass larger than Rhode Island—will give way by 2064. “Our coast is going away faster than pretty much any other coast in the world,” explains Pat Forbes. He’s the Executive Director of the Louisiana State Office of Community and Development. Currently, Louisiana’s greatest land loss occurs during storms. In 2005, the year Hurricanes Katrina and Rita hit, Louisiana lost more than 200 square miles of coastal wetlands in a single summer.



Map of the coast of Louisiana. The color orange represents how much land was lost to rising water from the year 1937 to 2000 - credit: Louisiana Geological Survey

37 In addition to hurricane damage and global sea level rise, other factors also contribute to land loss. The engineering of the Mississippi River, the land’s natural propensity to sink and erode, and the dredging of canals throughout the wetlands have also contributed to the loss of land in Louisiana.

38 From its source in Minnesota, the Mississippi River winds its way through nine more states before spilling into the Gulf of Mexico: Wisconsin, Iowa, Illinois, Missouri, Kentucky, Tennessee, Arkansas, Mississippi, and Louisiana. The river, nicknamed the Big Muddy, picks up dirt and carries it downstream. Eventually, this dirt is deposited along the Louisiana Gulf Coast, a process that has replenished and maintained coastline marshes and islands that would otherwise erode into the sea. “Essentially,” explains Forbes, “most of Southern Louisiana has been built up by sediment carried down the Mississippi over thousands of years.” Without this sediment to constantly build back the land, Louisiana’s coastline would naturally diminish.

39 In 1927, unusually heavy rains overwhelmed the Mississippi River, flooding an area the size of Ireland and causing the current to run backwards. Levees broke. Floodwaters swept away farms and towns. In some places the swollen river stretched more than 60 miles wide. More than 700,000 people lost their homes. The damage cost about $1 billion at the time to fix.

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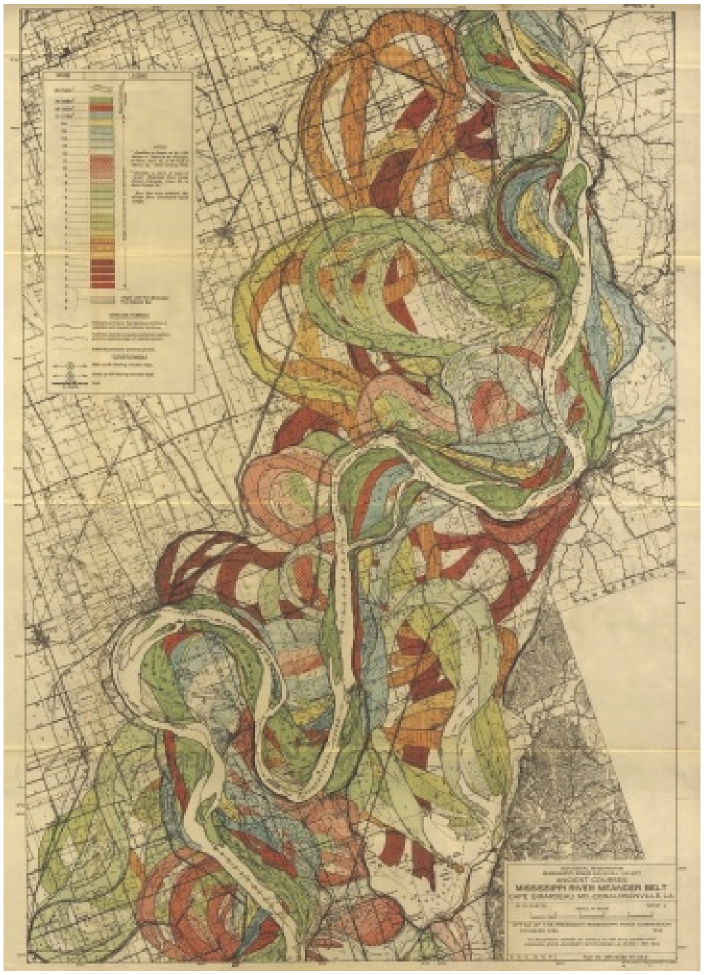
40 To prevent such a disaster from happening again, the US government constructed the world's largest river containment system around the Big Muddy. The Army Corps of Engineers built dirt barriers called levees on either side of the river to prevent the floodwaters from spilling over the banks. They also dug man-made canals, called floodways. That way, when the river swelled, the water could be released along predictable routes. Rather than carving a new riverbed every spring, as the Mississippi had done annually since the last Ice Age, the massive waterway was given a fixed path which ended in the Gulf of Mexico.

41 The levees and floodways prevented the Mississippi from overflowing its banks, but they also stopped the river from carrying out many of the natural processes that surrounding states relied on. The levee system cut the Louisiana coast off from the sediment that nourished and created the land. The dirt that gave the Big Muddy its nickname no longer reached Louisiana's marshes.



The Mississippi Meander Belt. The course of the Mississippi River has changed many times throughout history. The U.S. Army Corps of Engineers eventually fixed the river into place. - credit: The U.S. Army Corps of Engineers

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42 The problems caused by river engineering are worsened by subsidence, or the natural propensity for wetlands to sink and erode. Louisiana contains 40% of the nation's wetlands. These marshes make up more than a third of the state. They provide habitats for shrimp, fish, crawfish, and crabs. These animals are crucial to Louisiana's fisheries. Built from soft mud, these wetlands are constantly sinking and eroding, a natural process called subsidence. When the river dumps sediment into the marshes, the wetlands rebuild and the lost land replenishes. Without river sediment to continually build them back up, Louisiana's wetlands shrink, then vanish, a process that's been charted repeatedly along the coast.

43 In addition to subsidence, a system of canals crisscrosses the state's wetlands, further damaging the fragile ecosystem. In the swamp, these waterways function as roads, providing boats easy access to oil, gas, and fisheries; over time, however, they've created pathways for saltwater from the Gulf of Mexico to leach into the freshwater wetlands. Salt is poisonous to wetland plants such as Cypress and Tupelo Gum trees. As the flora dies off, the wetlands give way to open water.

44 The disappearance of the wetlands has had another unintended consequence. Marshes and swamps are like sponges; they can expand and soak up water, protecting the mainland and inland islands from storm surges and flooding—but without wetlands to provide natural barriers, hurricane damage can be even more **catastrophic.**

45 For Louisianans, restoring the coast is a race against time. The goal is not only to protect the land, but also to care for the humans, plants, and animals that live there. The US economy is deeply linked to Louisiana's wellbeing. The state's commercial fishing industry produces a quarter of US seafood, and nearly half of the nation's grain supply passes through the port of New Orleans. Since 2007, the state has built 250 miles of levees and constructed 45 miles of barrier islands and berms. But this massive effort has not been able to keep up with the rate of land loss.

Stay or Go?

46 The first opportunity for the Biloxi-Chitimacha-Choctaw tribe to relocate came in 2002. The Army Corps of Engineers redrew the path of the Morganza-to-the-Gulf Levee. This 98-mile earthen wall was designed to protect people and property from hurricanes and storm surges. Originally, Isle de Jean Charles was included in this plan. The levee would keep water off the island and the land would regenerate. However, in 2002, the Army Corps of Engineers decided to bypass Isle de Jean Charles. For islanders, the news was devastating.

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NOTES

SAMPLE ANNOTATION

Morphology – Greek and Latin Roots and Affixes

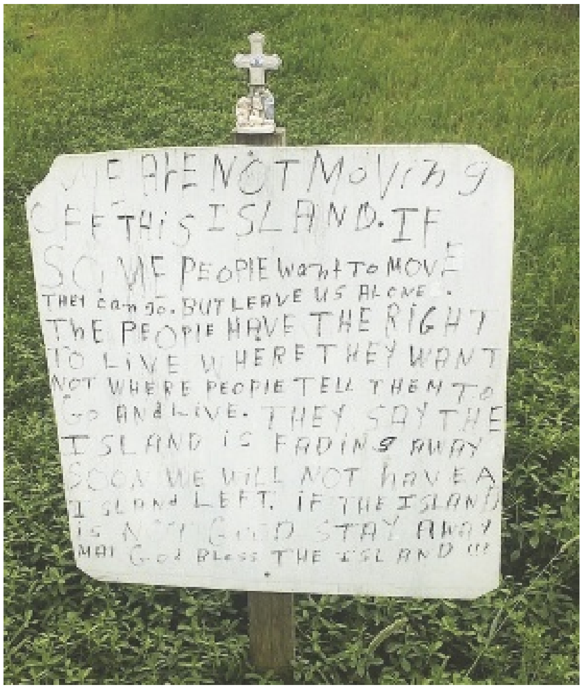
I'm not sure what the word relocate *means. I can tell it is a verb because the word* to *comes before it. I think it may have a Greek or Latin root, but I need to look it up to be sure.*

SAMPLE ANNOTATION

Morphology – Greek and Latin Roots and Affixes

Relocation looks like *relocate,* so the words probably have a similar meaning. I know the suffix *-ion* forms nouns. Based on these clues, I think the word *relocation* might mean "the act of moving to a new place."

47 The Army Corps of Engineers offered to relocate the community. But it would only happen if the residents voted unanimously in favor of resettling. "The plan was dead in the water," Comardelle recalls. "At the time, we'd had a lot of land loss, but we hadn't had major structural issues [with buildings and infrastructure]." The majority of residents were in favor of the relocation. However, some residents, particularly tribal elders, were reluctant to leave. "It's home for them, you know," Dominick explains. "They were born, raised, grew up, lived their whole entire lives there. Even though their home is being stripped away, they still don't want to leave because of the sentimental value." Others worried the relocation was part of a dishonest effort to take over their island. In the end, the tribe couldn't get unanimous support. The relocation was voted down by the people.


WE ARE NOT MOVING
OFF THIS ISLAND. IF
SOME PEOPLE WANT TO MOVE
THEY can go. BUT LEAVE US ALONE.
THE PEOPLE HAVE THE RIGHT
TO LIVE WHERE THEY WANT
NOT WHERE PEOPLE TELL THEM TO
GO AND LIVE. THEY SAY THE
ISLAND IS FADING AWAY
SOON WE WILL NOT HAVE A
ISLAND LEFT. IF THE ISLAND
IS NOT GOOD STAY AWAY
MAI God BLess THE ISLAND !!!

We are not moving off this island. If some people want to move then can go. But leave us alone. The people have the right to live where they want not where people tell them to go and live. They say the island is fading away soon we will not have an island left. If the island is not good stay away. May God bless this island!!! - Photo Credit: Anya Groner

48 Several years after the vote, storm damage caused tribe members to reconsider their stance. In 2005, Hurricanes Katrina and Rita flooded the island, badly damaging the land. Three years later, when Hurricane Gustav hit Isle de Jean Charles directly, houses lost roofs and walls, gas lines broke, and the utility company refused to replace the lines. Many residents left, and those who stayed behind reconsidered their options.

49 In 2009, the tribal council restarted the relocation process. This time, plans progressed much further. Most residents were ready to leave. The tribal

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council found land to purchase. This time the relocation was halted by their future neighbors. “We were going forward and some issues came up with the [adjacent] neighborhood,” remembers Comardelle. “That community rose up and said they didn’t want [us] in their backyard.” With no place to move, tribe members wondered if their culture was fated to vanish along with the island.

50 Good news came in early 2016. That’s when the Biloxi-Chitimacha-Choctaw tribe learned they would receive the $48 million relocation grant from the federal office of Housing and Urban Development. Beginning with the marriage of Jean Marie Naquin and Pauline Verdin, eight generations of tribal members made their home on the Isle de Jean Charles. The relocation grant meant the tribe could have a future, but it would have to be elsewhere. Though he was thrilled to receive the grant, in an article in *National Geographic* Chief Naquin compared “losing the island” with “losing a family member.”

51 Federal grants have supported resettlement projects for storm victims for decades. They’ve enabled, for example, families who lost houses in Hurricane Katrina and Hurricane Sandy to live elsewhere. The Isle de Jean Charles relocation, however, is an entirely new endeavor. “Resettling a community is entirely different from relocating individuals,” explains Pat Forbes. “In the past, when an area’s been declared unsafe to live, the state or federal government has offered buyouts to affected landowners. In other words, they pay residents to leave. The problem with buyouts is that communities don’t stay together.”

52 In contrast, the primary goal of the Isle de Jean Charles relocation is to preserve the community and culture of the Biloxi-Chitimacha-Choctaw tribe. Rather than splitting up tribe members, the grant aims to bring people together. The grant proposal explains, “The tribe has physically and culturally been torn apart with the scattering of members. . . . A new settlement offers an opportunity for the tribe to rebuild their homes and secure their culture on safe ground.” With this funding, island residents and tribal members who left their homeland due to land loss and flooding can also rejoin their community in a new location.

53 “The people of the Isle de Jean Charles Band of Biloxi-Chitimacha-Choctaw tribe are situated on the front line of Louisiana’s coastal land loss disaster and their ancestral home is sinking into the marsh,” explains Forbes. “This $48 million grant will allow the state to help them resettle their entire community to a safer place with minimum of disruption to livelihoods and lifestyles.

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Together we'll be creating a model for resettlement of endangered coastal communities throughout the United States."

54 To accomplish this lofty goal, tribal members have been dreaming big. "We could have our own community center," says secretary Comardelle. "We could have room to grow. We could have our own crops, our own industry if we wanted. We want to be our own place again."

55 Community members are working hard to make the relocation happen. "It's about family," says Dominick Naquin. "No matter how many times we've been shot down, we came back stronger and kept fighting." Perhaps everything that the Isle de Jean Charles' residents and their ancestors have overcome has set them up for this moment. With ancestors who escaped the Trail of Tears and families who've survived numerous hurricanes, they're well equipped to triumph despite unfavorable odds.

A Vision of Community

56 "I want you to feel like you have just walked onto the original island, with the way the trees look, the way the vegetation looks," says Chantel Comardelle. She's leaning back in a brown armchair in her two-bedroom house in Houma, Louisiana, 45 minutes from the Isle de Jean Charles. To her right sits her daughter's three-story plastic dollhouse; to her left, giant containers filled with quilts and photo albums. Heirlooms inherited when her mother-in-law passed away. One room over, one of her young sons is crying. Comardelle's mother, Sheila Billiot, is talking to him softly, comforting him. The emphasis on family, a value nearly every member of her tribe seems to cherish, is abundant in this house.

57 Comardelle's eyes are closed as she talks. Physically, she's here, in her living room. Spiritually, she's in the future, imagining what her tribe's relocation will look like. What will it mean for her family and for the future of her people? Her voice is confident as if she's describing a place that already exists.

58 "When you pull up, when you approach the community, the center grounds are also pow wow grounds." In the front of the facility, she imagines a museum. It's a wooden building with a front porch. When visitors enter, they feel like they're walking into someone's house. "I want guests to walk through the history of the island with the original settlers. The ceiling, I want it to be the road to show how it progressed. With no road, just water and canoes, and then you have the road, and then you start to see the road on the floor. I want to have a big map on the wall and show the island. I want it to be digitized to show you how the island's progressed in digital pictures as far as land loss, how it's shrunk."

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59 Comardelle's belief in the museum is so great that she's begun taking online graduate courses in museum studies, using her class assignments to start planning exhibits and features. "Even the sounds will be like you're on the island," she says. "I want French music playing in some sections. I want people talking in other sections. I want animal sounds in other sections. I want you to be fully immersed." Comardelle's vision is so detailed and her belief so firm that it's hard to imagine the future panning out any other way.

60 Besides the museum, Comardelle imagines the new site hosting other public facilities. There will be a store, a clinic, and a restaurant. "We hope to have a kitchen. The food's traditional Cajun food. Gumbo. Gumbo fricassee. We're going to have a healthcare facility. We want to have a 24-hour nurse, and we'll also service the outside, so it'll be like a both-ways kind of thing. We also want to have a childcare facility. An elderly senior center. Our kitchen will cook and serve food for the outside, but daily they'll make a plate lunch for our residents who are elderly."

61 Comardelle's idealism is intentional. In 2010, the tribe began working with a non-profit called the Lowlander Center, a community-run organization aimed at helping lowland residents build a future while adapting to an ever-changing coastline. After Hurricane Gustav, volunteers at the Lowlander Center heard about the tribe's resettlement plan. They encouraged the council of elders to come up with their best-case scenario. "All the bells and whistles," recalls Comardelle. "Everything you want. Everything you desire."

62 Beyond the pow wow grounds, the museum, and the restaurant, Comardelle envisions a less public part of the community where residents live. Designed to accommodate up to 400 members, the houses will be arranged, as they were on the the island, so that extended families share backyards. Aunts and uncles and grandparents will be able watch each other's children. They'll call across to each other from porch to porch. "I want to build that family unit back," says Comardelle.

63 Comardelle isn't the only one to prioritize shared responsibility and familial interactions. At eighteen, Damian and Dominick Naquin are the youngest members of the resettlement committee. They see blood relationships as the glue that holds their community together.

64 "As a future, I would love to see us stay as a family," explains Damian. "Some elders don't want to give up what they remember, what they hold onto, but their grandchildren, they would love to see another future for them. They want to save the family values and the culture so that the younger generation can experience what they experienced."

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65 "If we're successful with the relocation," adds Dominick, "then the elders will know the younger generation will experience what they experienced."

66 As for their own future, the twin brothers hope to return to their tribe equipped with skills to help their community thrive. Both are currently freshmen at Louisiana State University in Baton Rouge. "I'm trying to become a pediatrician, a child doctor," says Damian. "If I achieve that goal, I know I'm able to bring a very valuable resource back. I see my role in the future of the tribe, to support wherever the tribe goes."

67 Dominick, who's majoring in computer science, echoes his brother's wish to contribute to the well-being of his people. His ideal day in the new community includes multigenerational activities. "I'll wake up. I'll do my job, whatever that may be," he says. "Hopefully, when the time comes, I would have the privilege to sit down with a whole bunch of children and be able to sit down in a circle drum and teach them how to drum and sing. To pass down our culture, that would bring me great joy."

68 Damian and Dominick's plans are exactly what the tribe needs for the resettlement to work. Maintaining a cultural identity is the primary goal of the resettlement, but the only way that can happen is through interaction across age groups. Already, the culture is being lost. Comardelle's grandmother was a medicinal herbalist, who used teas and plants to cure others. Those skills weren't passed down and the tradition was lost.

69 Until the relocation is complete, Comardelle does her best to transfer culture by taking her children to Isle de Jean Charles, explaining, "If you can keep the younger generation connected with the oldest generation, you can keep that transition. I notice it with my kids, when we go visit my grandma. They're learning French in school and they're tickled to go over there and talk French with my grandma."

70 Perhaps, years from now, Comardelle's children will recall these trips to Isle de Jean Charles, an island homeland that no longer exists. Sitting on a back porch, they'll tell their children about how they caught crabs in the bayou. How they listened to their grandparents speak in Cajun French about weddings in general stores and waiting out hurricanes in their daddy's boats. Around them the egrets will take flight as Spanish moss sways in the breeze. Relatives might wave from nearby porches. After all, history isn't just what happened a long time ago. The creation of a new homeland, the tribe's relocation, and the council's efforts to maintain culture are all history in action. If the relocation works, Comardelle, the Naquins, and the other members of

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the Biloxi-Chitimacha-Choctaw tribe will achieve something amazing. Their people and their culture will have a safe home in coastal Louisiana for centuries to come.

NOTES

Anya Groner's essays and stories can be read in journals including *The New York Times, Ecotone, The Oxford American*, and *The Atlantic*. A resident of New Orleans, Groner teaches creative writing at the New Orleans Center for Creative Arts and through the New Orleans Writers Workshop.

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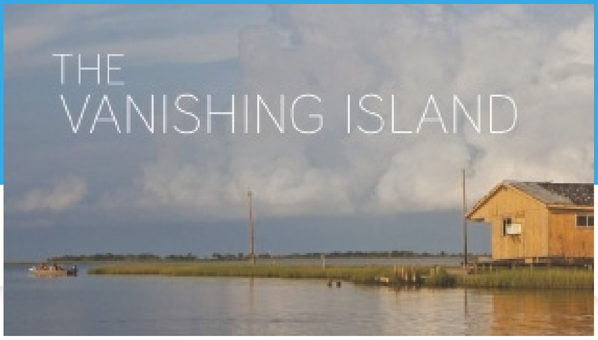

First Read

Read "The Vanishing Island." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why did people move to the Isle de Jean Charles? Provide two specific examples from the text to support your response.
2. Why is the Biloxi-Chitimacha-Choctaw tribe no longer able to subsist? Provide specific evidence from the text to support your response.
3. How does containment of the Mississippi River affect the Louisiana coastline? Provide specific evidence from the text to support your response.
4. Find the word **erodes** in paragraph 12 of "The Vanishing Island." Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.
5. Read the following dictionary entry:

   settle
   set•tle \sedl\ *verb*

   a. to decide something
   b. to put things in order
   c. to move to a place to live
   d. to pay money that is owed
   e. to end an argument
   f. to get into a more comfortable position

   Which definition most closely matches the meaning of **settle** as it is used in paragraph 30? Write the correct definition of *settle* here and explain how you figured out the correct meaning.

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Reading Skill: Morphology – Greek and Latin Roots and Affixes

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify Greek and Latin roots and affixes, note the following:

- ✓ the root word(s)
- ✓ the prefix and/or suffix

STEP 2: To use Greek and Latin roots and affixes in order to determine the meaning of unknown words or phrases, use the following questions as a guide:

- ✓ Can I identify the root of this word? Should I look in a dictionary or other resource?
- ✓ What is the meaning of the root?
- ✓ Can I identify the prefix and/or suffix of this word? Should I look in a dictionary or other resource?
- ✓ What is the meaning of the prefix and/or suffix?
- ✓ Does this suffix change the word's part of speech?
- ✓ How do the word parts work together to define the word's meaning and part of speech?

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Reread paragraphs 15, 20, 21, and 30 from "The Vanishing Island." Then, using the Checklist on the previous page as well as the dictionary entry below, answer the multiple-choice questions.

YOUR TURN

PRACTICE

local loc•al \lō-kəl\
Origin: from the Latin root *loc* meaning "place" and the suffix *-al* meaning "having the characteristics of"

discrimination dis•crim•i•na•tion / dəˌskriməˈnāSH(ə)n/
Origin: from the Latin prefix *dis-* meaning "apart, "not," or "opposite of," and the Latin root *cernere* meaning "to separate

transport trans•port \tranˈspôrt\
Origin: from the Latin root *trans* meaning "across" and *port* meaning "carry"

misdeed mis•deed \mis-dēd\
Origin: from the Greek root mis meaning "bad" or "hate"

dispute dis•pute /diˈspyo͞ot/
Origin: from the Latin prefix *dis-* meaning "apart" "apart, "not," or "opposite of," and the Latin root *putare* meaning "reckon"

1. Based on its root, what is the most likely meaning of *local* as it is used in the passage?

○ A. below
○ B. nearby
○ C. healthy
○ D. well-known

2. Based on its root, what is the most likely meaning of *discrimination* as it is used in the passage?

○ A. prejudice
○ B. acceptance
○ C. love
○ D. anger

3. Based on the Greek or Latin root, which of the words listed above best completes the following sentence?

The men were on trial for several __________, including carrying money out of the country.

○ A. locals
○ B. marinas
○ C. misdeeds
○ D. transports

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - bolded words, italicized words, and bulleted lists
  - tables of contents, glossaries, and appendices
  - footnotes, captions, and annotations
- ✓ graphic features, such as:
  - photographs and illustrations
  - charts, graphs, and maps
- ✓ the information and ideas that the text features emphasize
- ✓ how the text features affect readers

STEP 2: To analyze how print and graphic text features convey purpose and/or meaning in informational texts, consider the following questions:

- ✓ What print features are present in the text?
- ✓ What graphic features are present in the text?
- ✓ What information does each text feature help readers find? What else do the text features accomplish?
- ✓ Why might the author have chosen to use each text feature?
- ✓ How do the text features deepen readers' understanding of the text?

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Reread paragraphs 20–22 of the text and look at the photograph. Then, using the Checklist on the previous page, answer the multiple choice questions below.

YOUR TURN

PRACTICE

1. Based on a print or graphic feature in this excerpt, the reader can identify that the section is about—

   ○ A. the tribe's experiences on the island over time.
   ○ B. Native American traditions.
   ○ C. possible places for relocation.
   ○ D. environmental factors that affect the island.

2. The photograph in this excerpt provides information about—

   ○ A. Jean Lafitte.
   ○ B. how the island has changed.
   ○ C. how people on the island lived.
   ○ D. why the land was "uninhabitable."

3. The main purpose for including both types of text features is that—

   ○ A. the photograph gives readers information that printed text cannot possibly give.
   ○ B. the two types of text features work together to provide a clear idea and explanation for the reader's benefit.
   ○ C. it shows that the author did extensive research on the subject and is a reliable source of information.
   ○ D. the photograph helps break up the printed words on the page and makes it appear more readable.

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THE
VANISHING ISLAND

Close Read

Reread “The Vanishing Island.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. The Latin root *duc* means “to lead.” Identify a word with this root, and explain how the meaning of the root helps you understand the meaning of the word in context.
2. Identify a graphic feature in the text. Explain how the visual item deepens your understanding of the author’s ideas and purpose in the text.
3. Analyze how different features convey a purpose of the text, specifically visual or graphic features. Why would an author want to include them with the text? Be specific in your response.
4. Identify specific textual evidence that explains how the Isle de Jean Charles relocation differs from other resettlement projects. Then, make an inference about how the relocation will help the tribe to preserve their unique heritage.
5. Using the text or a graphic feature in “The Vanishing Island,” identify an example of a risk that members of the tribe took and explain why they took that chance.

EXPOSITORY

WRITE

Based on the information in the article, what makes people care so deeply about this “vanishing island” that nothing can **induce** them to leave? Why do people still continue to inhabit it and work so hard for its cultural survival? Use evidence from the text, including different print and graphic text features and text sections to support your response. Be sure to structure your essay to include a thesis statement with a central idea, supporting paragraphs with evidence, and a conclusion.

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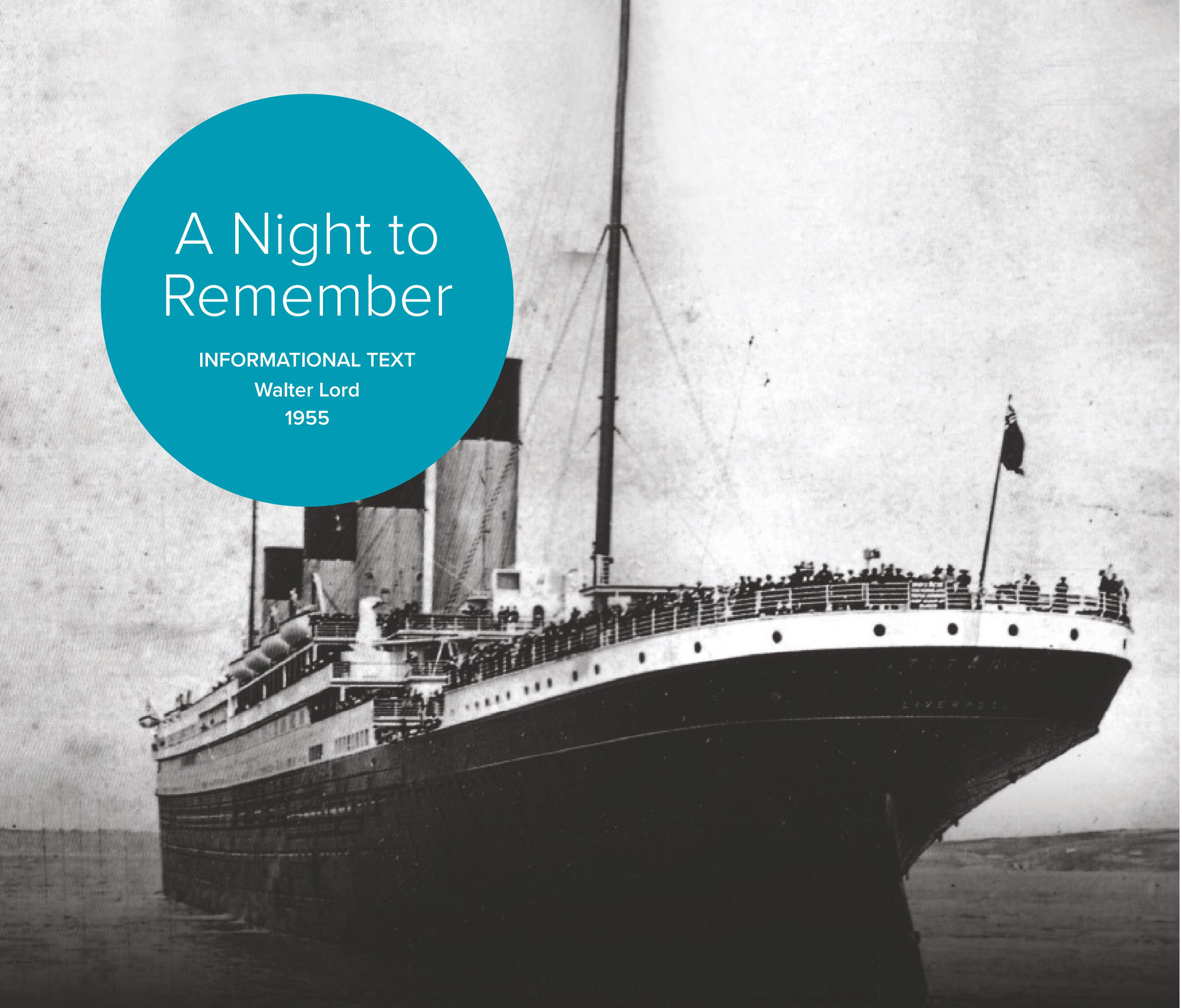

A Night to Remember

INFORMATIONAL TEXT
Walter Lord
1955

Introduction

Walter Lord (1917–2002) interviewed scores of *Titanic* survivors to create a powerful account of the ship's sinking in the calm, frigid North Atlantic on April 14, 1912. In this passage, we hear a variety of reactions at the beginning of the disaster, from the first sighting of an iceberg by the ship's lookout to the mysterious jolt heard and felt by crew members and passengers alike, each observer interpreting the impact differently.

“It was almost 11:40 P.M. on Sunday, the 14th of April, 1912.”

NOTES

from Chapter: “Another Belfast Trip”

1 High in the crow’s-nest[1] of the New White Star Liner *Titanic,* Lookout Frederick Fleet peered into a dazzling night. It was calm, clear and bitterly cold. There was no moon, but the cloudless sky blazed with stars. The Atlantic was like polished plate glass; people later said they had never seen it so smooth.

2 This was the fifth night of the *Titanic’s* maiden voyage to New York, and it was already clear that she was not only the largest but also the most **glamorous** ship in the world. Even the passengers’ dogs were glamorous. John Jacob Astor had along his Airedale Kitty. Henry Sleeper Harper, of the publishing family, had his prize Pekingese Sun Yat-sen. Robert W. Daniel, the Philadelphia banker, was bringing back a champion French bulldog just purchased in Britain. Clarence Moore of Washington also had been dog-shopping, but the 50 pairs of English foxhounds he bought for the Loudoun Hunt weren’t making the trip.

3 That was all another world to Frederick Fleet. He was one of six lookouts carried by the *Titanic,* and the lookouts didn’t worry about passenger problems. They were the “eyes of the ship,” and on this particular night Fleet had been warned to watch especially for icebergs.

4 So far, so good. On duty at 10 o’clock . . . a few words about the ice problem with Lookout Reginald Lee, who shared the same watch . . . a few more words about the cold . . . but mostly just silence, as the two men stared into the darkness.

5 Now the watch was almost over, and still there was nothing unusual. Just the night, the stars, the biting cold, the wind that whistled through the rigging as the *Titanic* raced across the calm, black sea at 22 1/2 knots[2]. It was almost 11:40 P.M. on Sunday, the 14th of April, 1912.

6 Suddenly Fleet saw something directly ahead, even darker than the darkness. At first it was small (about the size, he thought, of two tables put together), but every second it grew larger and closer. Quickly Fleet banged the crow’s-nest bell three times, the warning of danger ahead. At the same time he lifted the phone and rang the bridge.

---

1. **crow’s-nest** a platform on a ship’s mast or in a high place used for lookout
2. **knot** a nautical mile

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NOTES

7 "What did you see?" asked a calm voice at the other end.

8 "Iceberg right ahead," replied Fleet.

9 "Thank you," acknowledged the voice with curiously **detached** courtesy. Nothing more was said.

10 For the next 37 seconds, Fleet and Lee stood quietly side by side, watching the ice **draw** nearer. Now they were almost on top of it, and still the ship didn't turn. The berg towered wet and glistening far above the forecastle deck, and both men braced themselves for a crash. Then, miraculously, the bow began to swing to port. At the last second the stem shot into the clear, and the ice glided swiftly by along the starboard side. It looked to Fleet like a very close shave.

11 At this moment Quartermaster George Thomas Rowe was standing watch on the after bridge. For him too, it had been an uneventful night—just the sea, the stars, the biting cold. As he paced the deck, he noticed what he and his mates called "Whiskers 'round the Light"—tiny splinters of ice in the air, fine as dust, that gave off **myriads** of bright colors whenever caught in the glow of the deck lights.

12 Then suddenly he felt a curious motion break the steady rhythm of the engines. It was a little like coming alongside a dock wall rather heavily. He glanced forward—and stared again. A windjammer,[3] sails set, seemed to be passing along the starboard side. Then he realized it was an iceberg, towering perhaps 100 feet above the water. The next instant it was gone, drifting astern into the dark.

13 Meanwhile, down below in the First Class dining saloon on D Deck, four other members of the *Titanic's* crew were sitting around one of the tables. The last diner had long since departed, and now the big white Jacobean[4] room was empty except for this single group. They were dining-saloon stewards, indulging in the time-honored pastime of all stewards off duty—they were gossiping about their passengers.

14 Then, as they sat there talking, a faint grinding jar seemed to come from somewhere deep inside the ship. It was not much, but enough to break the conversation and rattle the silver that was set for breakfast next morning.

15 Steward James Johnson felt he knew just what it was. He recognized the kind of shudder a ship gives when she drops a propeller blade, and he knew this sort of mishap meant a trip back to the Harland & Wolff Shipyard at Belfast—with plenty of free time to enjoy the hospitality of the port.

16 Somebody near him agreed and sang out cheerfully, "Another Belfast trip!"

---

[3] **windjammer** a type of large sailing ship for passengers or cargo
[4] **Jacobean** design or literature from Britain during the reign of King James IV (1567–1625)

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17 In the galley just to the stern, Chief Night Baker Walter Belford was making rolls for the following day. (The honor of baking fancy pastry was reserved for the day shift.) When the jolt came, it **impressed** Belford more strongly than Steward Johnson—perhaps because a pan of new rolls clattered off the top of the oven and scattered about the floor.

18 The passengers in their cabins felt the jar too, and tried to connect it with something familiar. Marguerite Frolicher, a young Swiss girl accompanying her father on a business trip, woke up with a start. Half-asleep, she could think only of the little white lake ferries at Zurich making a sloppy landing. Softly she said to herself, "Isn't it funny . . . we're landing!"

19 Major Arthur Godfrey Peuchen, starting to undress for the night, thought it was like a heavy wave striking the ship. Mrs. J. Stuart White was sitting on the edge of her bed, just reaching to turn out the light, when the ship seemed to roll over "a thousand marbles." To Lady Cosmo Duff Gordon, waking up from the jolt, it seemed "as though somebody had drawn a giant finger along the side of the ship." Mrs. John Jacob Astor thought it was some mishap in the kitchen.

20 It seemed stronger to some than to others. Mrs. Albert Caldwell pictured a large dog that had a baby kitten in its mouth and was shaking it. Mrs. Walter B. Stephenson recalled the first **ominous** jolt when she was in the San Francisco earthquake—then decided this wasn't that bad. Mrs. E. D. Appleton felt hardly any shock at all, but she noticed an unpleasant ripping sound . . . like someone tearing a long, long strip of calico.[5]

21 The jar meant more to J. Bruce Ismay, Managing Director of the White Star Line, who in a festive mood was going along for the ride on the *Titanic's* first trip. Ismay woke up with a start in his deluxe suite on B Deck—he felt sure the ship had struck something, but he didn't know what.

Excerpted from *A Night to Remember* by Walter Lord, published by Bantam Books.

PERSONAL RESPONSE

WRITE

How do the reactions of the *Titanic* passengers affect your feelings, such as sympathy, about the collision? How does reading these personal reactions help you better understand what happened? Be sure to use evidence to support your response.

---

[5] **calico** a type of rough fabric of woven cotton with a printed pattern

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Address to the Nation on the Explosion of the Space Shuttle *Challenger*

INFORMATIONAL TEXT

Ronald Reagan

1986

Introduction

On January 28, 1986, millions of Americans watched on live TV as the Space Shuttle *Challenger* violently exploded just 73 seconds after takeoff, killing all seven people on board. It was the tenth mission for *Challenger*, but the first scheduled to carry an ordinary citizen into space, a teacher from New Hampshire named Christa McAuliffe. That evening, President Ronald Reagan (1911–2004) addressed the nation, including the many school children who witnessed the disaster, and lauded the bravery of the fallen crew.

“We’re still pioneers. They, the members of the *Challenger* crew, were pioneers.”

January 28, 1986

1 Ladies and gentlemen, I’d planned to speak to you tonight to report on the state of the Union,[1] but the events of earlier today have led me to change those plans. Today is a day for mourning and remembering. Nancy and I are pained to the core by the tragedy of the shuttle *Challenger*. We know we share this pain with all of the people of our country. This is truly a national loss.

2 Nineteen years ago, almost to the day, we lost three astronauts in a terrible accident on the ground. But we’ve never lost an astronaut in flight; we’ve never had a tragedy like this. And perhaps we’ve forgotten the courage it took for the crew of the shuttle. But they, the *Challenger* Seven, were aware of the dangers, but overcame them and did their jobs brilliantly. We mourn seven heroes: Michael Smith, Dick Scobee, Judith Resnik, Ronald McNair, Ellison Onizuka, Gregory Jarvis, and Christa McAuliffe. We mourn their loss as a nation together.

Five astronauts and two payload specialists make up the STS 51-L crew, scheduled to fly aboard the Space Shuttle *Challenger* in January of 1986. Crew members are (left to right, front row) astronauts Michael J. Smith, Francis R. (Dick) Scobee, and Ronald E. McNair; and (left to right, back row) Ellison S. Onizuka, Sharon Christa McAuliffe, Gregory Jarvis, and Judith A. Resnik.

3 For the families of the seven, we cannot bear, as you do, the full impact of this tragedy. But we feel the loss, and we’re thinking about you so very much. Your loved ones were daring and brave, and they had that special **grace,** that special spirit that says, “Give me a challenge, and I’ll meet it with joy.” They had a hunger to explore the universe and discover its truths. They wished to serve, and they did. They served all of us. We’ve grown used to wonders in

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Reagan calls members of the Challenger crew pioneers. Although we have become used to the idea of space, we must remember we are all still pioneers. The Challenger crew wished to serve and met the challenge with joy. We feel their loss.

---

[1] **State of the Union** Reagan had previously planned to deliver the State of the Union, an annual speech given by U.S. presidents before Congress on general topics

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NOTES

this century. It's hard to dazzle us. But for 25 years the United States space program has been doing just that. We've grown used to the idea of space, and perhaps we forget that we've only just begun. We're still pioneers. They, the members of the *Challenger* crew, were pioneers.

4 And I want to say something to the schoolchildren of America who were watching the live coverage of the shuttle's takeoff. I know it is hard to understand, but sometimes painful things like this happen. It's all part of the process of exploration and discovery. It's all part of taking a chance and expanding man's **horizons**. The future doesn't belong to the fainthearted; it belongs to the brave. The *Challenger* crew was pulling us into the future, and we'll continue to follow them.

5 I've always had great faith in and respect for our space program, and what happened today does nothing to diminish it. We don't hide our space program. We don't keep secrets and cover things up. We do it all up front and in public. That's the way freedom is, and we wouldn't change it for a minute. We'll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here; our hopes and our journeys continue. I want to add that I wish I could talk to every man and woman who works for NASA or who worked on this mission and tell them: "Your dedication and **professionalism** have moved and impressed us for decades. And we know of your **anguish.** We share it."

SAMPLE ANNOTATION

Structure – Informational Text Structure

In the second-to-last paragraph, Reagan mentions Sir Francis Drake. He was an ocean explorer who died at sea 390 years ago. Here Reagan uses a compare and contrast text structure to compare the Challenger crew to another explorer.

6 There's a **coincidence** today. On this day 390 years ago, the great explorer Sir Francis Drake died aboard ship off the coast of Panama. In his lifetime the great frontiers were the oceans, and an historian later said, "He lived by the sea, died on it, and was buried in it." Well, today we can say of the *Challenger* crew: Their dedication was, like Drake's, complete.

7 The crew of the space shuttle *Challenger* honored us by the manner in which they lived their lives. We will never forget them, nor the last time we saw them, this morning, as they prepared for their journey and waved goodbye and "slipped the surly bonds of earth" to "touch the face of God."

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ADDRESS TO THE NATION ON THE EXPLOSION OF THE
SPACE SHUTTLE CHALLENGER

First Read

Read “Address to the Nation on the Explosion of the Space Shuttle *Challenger*.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Refer to one or more details from the text to support your understanding of the significance of the *Challenger* tragedy. What words and phrases in the first two paragraphs indicate this significance?
2. How does President Reagan describe the astronauts? Use details from the text to write two or three sentences that summarize his description.
3. Write two or three sentences explaining how President Reagan feels about the space program. What details does he offer to support his ideas? Cite evidence from the text to support your answer.
4. Use context to determine the meaning of the word **horizons** as it is used in this speech. Write your definition of *horizons* here and tell how you found it.
5. Remembering that the Latin prefix *co-* means “together,” use the context clues provided in the passage to determine the meaning of **coincidence**. Write your definition of *coincidence* here and tell how you got it.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ The text's meaning
- ✓ Words and phrases that are important to maintaining this meaning
- ✓ Confusing or unfamiliar words, phrases, or passages
- ✓ Figurative language and expressions
- ✓ Long, complicated sentences
- ✓ The order in which events and ideas appear
- ✓ The text's length

STEP 2: To paraphrase content from a text, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ Does the text contain figurative expressions that need to be interpreted?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

STEP 3: In order to summarize content from a text, note the following:

- ✓ Answers to the basic questions *who, what, where, when, why,* and *how*
- ✓ In an informational text, details that point to the central idea

STEP 4: To summarize content from a text, consider the following questions:

- ✓ What are the answers to the basic *who, what, where, when, why,* and *how* questions?
- ✓ In an informational text, does my summary include details about a topic that connect to the central idea?
- ✓ In what order should I put the most important ideas, events, and details in a text?

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Reread paragraphs 5 and 6 of "Address to the Nation on the Explosion of the Space Shuttle *Challenger*." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following summarizes the central idea of paragraph 5?

○ A. It is important to keep the space program hidden from the public.
○ B. NASA will continue with their space exploration program.
○ C. President Reagan wants to talk to everyone at NASA who worked on this mission.
○ D. More teachers will be in space one day.

Part B: Which two details from the paragraph support your answer to Part A?

○ A. "We don't hide our space program" and "we know of your anguish."
○ B. "We don't hide our space program" and "we don't keep secrets and cover things up."
○ C. "There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space" and "nothing ends here; our hopes and our journeys continue."
○ D. "We do it all up front and in public" and "we know of your anguish."

2. In paragraph 6, what is the important link between Sir Francis Drake and the *Challenger* crew that should be included in a summary?

○ A. Exactly 390 years have passed between the tragedies of Drake's death and the *Challenger*'s explosion.
○ B. The frontier of the ocean should be explored as much as the frontier of space.
○ C. The dedication of the *Challenger* crew is comparable to that of the great explorer Sir Francis Drake.
○ D. Drake's death was similar to the *Challenger* crew's deaths.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how individual text sections convey a purpose and meaning in informational texts, note the following:

- ✓ text sections, such as chapters or passages with headers, that focus on specific topics
- ✓ patterns in individual sections of text that reveal text structure, such as:
  - descriptions of a subject's characteristics—signal words include *details, for example, in particular, specifically, such as*
  - comparisons and contrasts—signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
  - cause and effect relationships—signal words include *as a result, because of, consequently, since, so, therefore*
  - key concepts that are revealed through the text structure
- ✓ what the text structure suggests about the author's purpose

STEP 2: To explain how individual text sections convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ How does the author divide the body of the text into individual sections?
- ✓ What text structure does the author use in each section to support the topic?
- ✓ How do the text structures used within individual sections help convey the author's purpose and meaning?

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Reread paragraph 3 of "Address to the Nation on the Explosion of the Space Shuttle *Challenger*." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The primary text structure in paragraph 3 is—

   ○ A. description.
   ○ B. cause and effect.
   ○ C. problem and solution.
   ○ D. compare and contrast.

2. This text section helps convey Reagan's purpose or meaning by—

   ○ A. developing the key concept that the disaster was a great loss because the astronauts had families.
   ○ B. developing the key concept that the disaster was a great loss because it was the end result of decades of research.
   ○ C. developing the key concept that the disaster was a great loss because many Americans were saddened by the disaster.
   ○ D. developing the key concept that the disaster was a great loss because Americans lost a group of special people who were willing to take on an important challenge for their country.

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ADDRESS TO THE NATION
ON THE EXPLOSION OF THE
SPACE SHUTTLE
CHALLENGER

Close Read

Reread "Address to the Nation on the Explosion of the Space Shuttle *Challenger*." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify examples of a compare and contrast structure in the text. Explain how these comparisons help develop the thesis, or central message, in Reagan's speech.
2. Identify Reagan's stance on the space program, paraphrasing it in your own words. Then, write one or two sentences summarizing his message, citing key details from the text.
3. Identify details in the text that show the risks of the space program. Explain why **astronauts** are willing to take chances and explore space.

COMPARATIVE ANALYSIS

WRITE

In "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," President Reagan addresses the public about a national tragedy. In *A Night to Remember*, a tragedy is recounted through interviews with various people who experienced the *Titanic's* crash. How do the different structures of the texts help to effectively communicate information regarding these tragedies? Are there advantages or disadvantages to the structures of either text? Which one do you prefer? Cite specific examples from the text to explain which structure better helps to effectively convey the authors' purposes.

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A Kenyan Teen's Discovery:

Let There Be Lights to Save Lions

INFORMATIONAL TEXT

Nina Gregory

2013

Introduction

Having roamed the lands of present-day Kenya and Tanzania for thousands of years, the Maasai tribe had long coexisted with the region's lion population. But now, the lion population is in sharp decline—and their next-door neighbors are a big reason why. Richard Turere is one of those neighbors, a 13-year-old inventor who lives among the Maasai near Nairobi National Park, which hosts many of the endangered lions of Kenya. Living in such close proximity, some lions have begun to prey on the livestock owned by locals like Richard's family. A struggle has emerged between the locals and the encroaching lions, resulting in deaths of a highly threatened and endangered species (there are fewer than 2,000 lions remaining in Kenya). In this article and its accompanying video, explore how young Richard devised an inventive way to save both livestock and lions from harm.

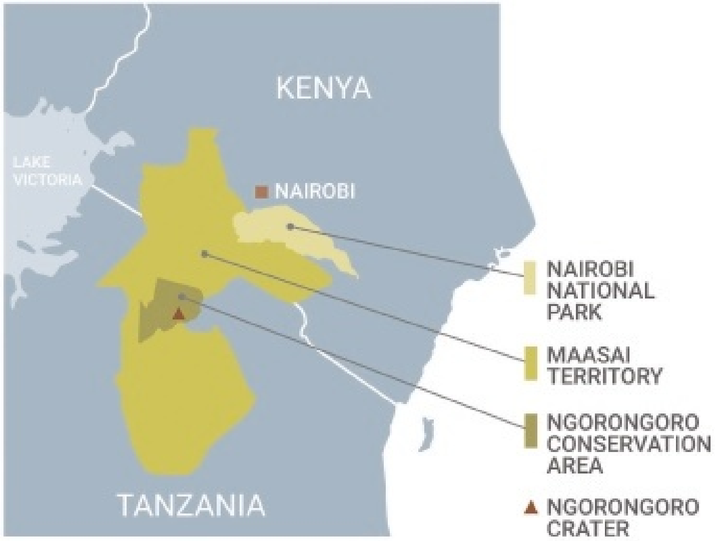
"A light went on inside him and an idea was born."

NOTES

1 One of the talks from the TED stage in Long Beach, Calif., this week came from Richard Turere, an inventor. He is a Maasai from Kenya. And he's 13.

2 "From ages 6 to 9, I started looking after my father's cows," Richard says. "I'd take them out in the morning and bring them back in the evening. We put them in a small cow shed at night," and that's when the trouble would start. Lions would jump in the shed and kill the cows, which are enclosed and an easy target.

3 Lions are the top tourist attraction to Kenya, especially in the Nairobi National Park, which is near where Richard lives. Lions are also considered **critically** endangered in Kenya.



Map showing Maasai Territory, Nairobi National Park area, Ngorongoro Conservation Area, and Ngorongoro Crater.*
*Approximate sizes of areas and locations.

4 The Kenya Wildlife Service estimates there are just 2,000 lions left in the country. One of the main causes of their demise, "is that people kill them in **retaliation** for lions attacking their livestock," says Paula Kahumbu, executive director of Wildlife Direct, a wildlife **conservation** organization in Africa.

SAMPLE ANNOTATION

Structure – Print and Graphic Features

According to the video I saw, killing lions can also be cultural. However, this seems to be the bigger problem. The article and the video showing the lions and livestock offer a variety of ways to understand why Richard's invention is so important.

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5 She has been studying the **conflict** between humans and lions, and her work led her to Richard. In one week, she **monitored** over 50 cases where lions attacked livestock. "It's a very, very serious problem," she says.

6 Her work studying the problem led her to Richard.

7 One night he was walking around with a flashlight and discovered the lions were scared of a moving light. A light went on inside him and an idea was born.

8 Three weeks and much tinkering later, Richard had invented a system of lights that flash around the cow shed, **mimicking** a human walking around with a flashlight. His system is made from broken flashlight parts and an indicator box from a motorcycle.

9 "The only thing I bought was a solar panel," which charges a battery that supplies power to the lights at night, Richard says. He calls the system Lion Lights.

10 "There have been a lot of efforts to try to protect the lions," Kahumbu says. "It's a crisis and everyone is looking for a solution. One idea was land leases, another was lion-proof fences. And basically no one even knew that Richard had already come up with something that worked."

11 His simple solution was so successful, his neighbors heard about it and wanted Lion Lights, too. He installed the lights for them and for six other homes in his community. From there, the lights spread and are now being used all around Kenya. Someone in India is trying them out for tigers. In Zambia and Tanzania they're being used, as well.

12 To get to the TED stage, Richard traveled on an airplane for the first time in his life. He says he has a lot to tell his friends about when he goes back home, and among the scholars and prize winners, scientists and poets, what impressed him the most on his trip was something he saw at the nearby Aquarium of the Pacific: "It was my first time seeing a shark. I've never seen a shark."

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NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

Kahumbu says protecting lions is "a crisis" and everyone is looking for "a solution." An antonym for solution is problem. This seems more serious than just a problem, though, because there have been so many efforts to solve it. So, a synonym for crisis must be emergency.

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A KENYAN TEEN'S DISCOVERY
LET THERE BE LIGHTS TO SAVE LIONS

First Read

Read "A Kenyan Teen's Discovery: Let There Be Lights to Save Lions." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Richard's invention work so well? How does it keep the lions away from the livestock without harming them? Use specific evidence from the text to support your answer.

2. What items did Richard use to create his invention? Did he have to buy a lot of expensive equipment? Why or why not?

3. Before Richard's idea became known, what were some of the other ideas people had to keep the lions from attacking livestock? Cite specific examples from the text.

4. The root *serv* comes from the Latin word *servare*, meaning "to save or guard." With this in mind, write a definition of **conservation** in your own words, indicating any words or phrases that helped you understand.

5. Use context clues to find the meaning of the word **retaliation** as it is used in paragraph 4. Write your own definition of *retaliation*, identifying any context clues that helped you unlock the meaning of the word.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - tables of contents, glossaries, and appendices
  - footnotes, captions, and annotations
- ✓ graphic features, such as:
  - photographs, videos, and illustrations
  - charts, graphs, and maps
- ✓ features of digital texts, such as:
  - audio, videos, hyperlinks, and interactive elements
- ✓ the information and ideas that the text features emphasize
- ✓ how the text features affect readers

STEP 2: To analyze how print and graphic text features convey purpose and/or meaning in informational texts, consider the following questions:

- ✓ What print features are present in the text?
- ✓ What graphic features are present in the text?
- ✓ What information does each text feature help readers find? What else do the text features accomplish?
- ✓ Why might the author have chosen to use each text feature?
- ✓ How do the text features deepen readers' understanding of the text?

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Watch the video clip in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Watch from the beginning of the video to 00:24. The use of audio and video features to depict the Maasai man and his herd is intended to—

   ○ A. provide background information about Maasai life.
   ○ B. emphasize threats to cattle in the region.
   ○ C. show that the cattle suffer during seasonal changes.
   ○ D. show the distance the cattle travel.

2. Watch the video clip from 03:47 to 04:13. The interaction of visual and audio features in the video clip in the explanation of the lion-killing ritual is intended to—

   ○ A. suggest that lion hunting is dangerous.
   ○ B. show that it is difficult to kill a lion.
   ○ C. emphasize the symbolic importance of the ritual.
   ○ D. explain why the ritual has been outlawed in the region.

3. The graphic feature that appears between paragraphs 3 and 4 of the article best helps readers understand the text's meaning by—

   ○ A. showing how large the Maasai territory is.
   ○ B. pointing out that the Maasai territory spans both Kenya and Tanzania, making it harder to enforce laws meant to protect lions.
   ○ C. showing the overlap between the Maasai territory and lion conservation areas, suggesting the Maasai and their cattle have to live closely with the lions.
   ○ D. showing where the Ngorongoro Crater is in relation to the larger conversation area, making it easier to visualize where the lions live.

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Reading Skill: Context and Connotation – Word Relationships

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of word relationships, note the following:

- ✓ unfamiliar words
- ✓ words in the surrounding text that may be synonyms or antonyms
- ✓ signal words that indicate a synonym or an antonym relationship, such as:
  - *like, just like, as, similarly* to signal synonyms
  - *but, always/never, from/to* to signal antonyms
- ✓ homonyms and homophones

STEP 2: To apply knowledge of word relationships to determine the denotative and connotative meanings of words or phrases, consider the following questions:

- ✓ How does the word or phrase function in the sentence?
- ✓ Is the word related to another word? How?
- ✓ How can I use the relationship between words to better understand each word?
- ✓ Are there clues in the surrounding text that can help me make an educated guess about the meaning of the word or phrase?
- ✓ Have I consulted a dictionary or thesaurus for denotative and connotative meanings?

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Reread paragraphs 5–9 "A Kenyan Teen's Discovery: Let There Be Lights to Save Lions." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The word "light" appears twice in paragraph 7. How is the meaning of the word in the first sentence different from the way the word is used in the second sentence of the paragraph?

○ A. In the first sentence, the word *light* means "something that is moving," and in the second sentence, it means "the beginnings of an idea."
○ B. In the first sentence, the word *light* means "illumination that makes things visible," and in the second sentence, it means Richard shined the flashlight on himself.
○ C. In the first sentence, the word *light* means "illumination that makes things visible," and in the second sentence, it means "the beginnings of an idea."
○ D. In the first sentence, the word *light* means "something that comes out of a flashlight," and in the second sentence, it means "the beginnings of an idea."

2. A student looks up the meaning of the word *charge* in the dictionary. She discovers that the verb is a homonym because although it is spelled and pronounced the same, it can have multiple meanings in different contexts. Which of the following meanings best matches the way in which *charges* is used in paragraph 9?

○ A. stores energy in
○ B. accuses someone of a crime
○ C. fills with emotion
○ D. rushes forward to attack

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A KENYAN TEEN'S DISCOVERY
LET THERE BE LIGHTS TO SAVE LIONS

Close Read

Reread "A Kenyan Teen's Discovery: Let There Be Lights to Save Lions" and rewatch the video "Inside Africa" on the StudySync site. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a detail from the article that is clarified by the map. Explain how including the map conveys the author's purpose.

2. Play the video embedded in the text. Write two pieces of information you gained from the audio.

3. Identify a detail from the article that is developed by the video. Explain how the video helps convey the author's purpose or the text's meaning.

4. Apply knowledge of word relationships in order to find the denotative meaning of the word *endangered* as it is used in paragraph 3 of the text. Explain the meaning of the word and how you figured it out.

5. How and why did Richard Turere take a chance with the creation of his invention? What was risky about this venture? How did his invention impact his community once it was introduced?

EXPOSITORY

WRITE

How do the video and the text work together to introduce and explain the impact of Richard Turere's invention? In your expository essay, clarify how individual text sections and print and graphic features convey a purpose or meaning. Cite evidence from both the text and the video in your response. Structure your essay to include a thesis statement with a central idea, supporting paragraphs with evidence, and a conclusion.

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Mother to Son

POETRY

Langston Hughes

1922

Introduction

African American poet Langston Hughes (1902–1967) is one of the best-known poets of the Harlem Renaissance, a cultural and intellectual movement that began in the 1920s and resulted in the production of African American literature, art, and music that helped to define the period. In Hughes's poem "Mother to Son," the speaker is a mother who draws on her own experiences to teach her son about perseverance.

> “Well, son, I’ll tell you:
> Life for me ain’t been no crystal stair.”

NOTES

Well, son, I’ll tell you:
Life for me ain’t been no **crystal** stair.
It’s had tacks in it,
And **splinters,**
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I’se been a-climbin’ on,
And reachin’ **landin’s,**
And turnin’ corners,
And sometimes goin’ in the dark
Where there ain’t been no light.
So, boy, don’t you turn back.
Don’t you set down on the steps
‘Cause you finds it’s kinder hard.
Don’t you fall now—
For I’se still goin’, honey,
I’se still climbin’,
And life for me ain’t been no crystal stair.

“Mother to Son” from THE COLLECTED POEMS OF LANGSTON HUGHES by Langston Hughes, edited by Arnold Rampersad with David Roessel, Associate Editor, copyright © 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Random House LLC. All rights reserved.

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PERSONAL RESPONSE

WRITE

The mother of the poem's title shows sympathy for her son, but she does not let him dwell on defeat. What did you think about the mother's advice in "Mother to Son"? What kind of advice have you received from an adult in your life? What kind of a metaphor could you use to share the advice with a friend?

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Learning to Read

POETRY

Frances Ellen Watkins Harper

1854

Introduction

Born a free woman in Baltimore, Frances Ellen Watkins Harper (1825–1911) is known by some as the mother of African American journalism. Harper experienced commercial success as a poet and novelist, and she is credited with establishing the tradition of African American protest poetry. Harper also helped enslaved people escape along the Underground Railroad and was a well-known public speaker and civil rights activist. In the poem "Learning to Read," she animates her real-life experiences talking to newly-freed enslaved people. "Learning to Read" is told from the perspective of a woman who fights to earn her education late in life.

> “Knowledge didn’t agree with slavery—
> ’Twould make us all too wise.”

NOTES

Very soon the **Yankee** teachers
Came down and set up school;
But, oh! how the **Rebs** did hate it,—
It was agin’ their rule.

Our masters always tried to hide
Book learning from our eyes;
Knowledge didn’t agree with slavery—
’Twould make us all too wise.

But some of us would try to steal
A little from the book.
And put the words together,
And learn by **hook or crook**.

I remember Uncle Caldwell,
Who took pot liquor fat
And greased the pages of his book,
And hid it in his hat.

And had his master ever seen
The **leaves** upon his head,
He’d have thought them greasy papers,
But nothing to be read.

And there was Mr. Turner’s Ben,
Who heard the children spell,
And picked the words right up by heart,
And learned to read ’em well.

Well, the Northern folks kept sending
The Yankee teachers down;
And they stood right up and helped us,
Though Rebs did **sneer** and frown.

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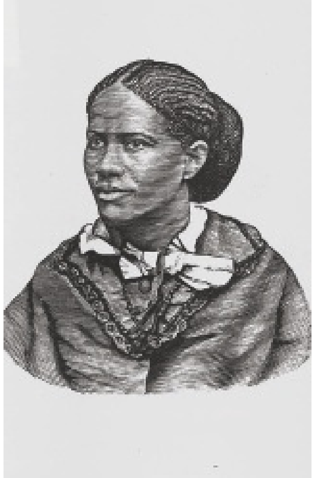
NOTES

And I longed to read my Bible,
  For precious words it said;
But when I begun to learn it,
  Folks just shook their heads,

And said there is no use trying,
  Oh! Chloe, you're too late;
But as I was rising sixty,
  I had no time to wait.

So I got a pair of glasses,
  And straight to work I went,
And never stopped till I could read
  The hymns and Testament.[1]

Then I got a little cabin
  A place to call my own—
And I felt independent
  As the queen upon her throne.



Frances Harper (1825–1911), African-American poet, abolitionist, novelist, lecturer, and womens rights advocate

---

[1] **Testament** the Christian Bible is split into two Testaments, Old and New

DISCUSSION

WRITE

It's often said that "knowledge is power." The speaker of the poem presents the reason enslaved people were not allowed to learn to read: "Knowledge didn't agree with slavery— / 'Twould make us all too wise." Discuss these ideas and your response to the poem.

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Narrative of the Life of Frederick Douglass, an American Slave

INFORMATIONAL TEXT

Frederick Douglass

1845

Introduction

Published in 1845, *Narrative of the Life of Frederick Douglass, an American Slave* describes Douglass's journey from slavery to freedom. This great American orator provides a factual account of his struggle to educate and free himself and others from the oppression of his times. The memoir's vivid descriptions of life as an enslaved person played a key role in fueling the abolitionist movement in the North prior to the Civil War. In the following excerpt from the middle of the text, Douglass (ca. 1818–1895) overcomes the odds against him, procuring the assistance of others in teaching himself to read despite laws prohibiting slaves from learning such skills.

"The silver trump of freedom had roused my soul to eternal wakefulness."

from Chapter VII

1 I lived in Master Hugh's family about seven years. During this time, I succeeded in learning to read and write. In accomplishing this, I was compelled to resort to various stratagems.[1] I had no regular teacher. My mistress, who had kindly commenced to instruct me, had, in compliance with the advice and direction of her husband, not only ceased to instruct, but had set her face against my being instructed by any one else. It is due, however, to my mistress to say of her, that she did not adopt this course of treatment immediately. She at first lacked the depravity indispensable to shutting me up in mental darkness. It was at least necessary for her to have some training in the exercise of irresponsible power, to make her equal to the task of treating me as though I were a brute.

2 My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as injurious to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practise her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better. Nothing seemed to make her more angry than to see me with a newspaper. She seemed to think that here lay the danger. I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension. She was an

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

Douglass sets up a problem and solution relationship in this paragraph. He talks about the challenges he faced in learning to read, but says he succeeded anyway by using "various stratagems."

SAMPLE ANNOTATION

Interpreting Figurative Language

A lamb and a tiger remind me of the lamb and the lion in the Bible.

---

1. **stratagems** a plan or strategy to trick an enemy or achieve a goal

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NOTES

SAMPLE ANNOTATION

Central Idea

After learning the alphabet, Douglass feels unstoppable. He is determined to read despite the risk of being discovered. I think the central idea here is that he had fearlessness, determination, and perseverance.

apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other.

3 From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the *inch,* and no precaution could prevent me from taking the *ell*.[2]

4 The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to **bestow** upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but **prudence** forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the liveliest sympathy, and **console** me with the hope that something would occur by which I might be free.

5 I was now about twelve years old, and the thought of being a slave for life began to **bear** heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator." Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his

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2. **ell (archaic)** a six hand-width measurement used in textile-making

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NOTES

master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

6 In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights.

7 The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable **anguish.** As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

8 I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. While in this state of mind, I was eager to hear any one speak of slavery. I was a ready listener. Every little while, I could hear something about the abolitionists. It

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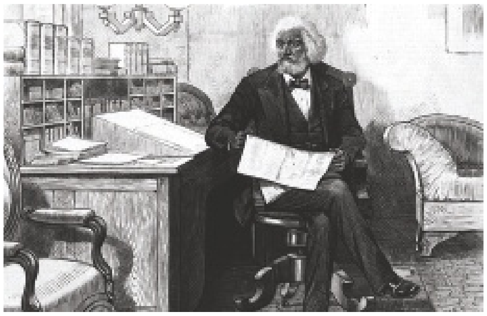

American orator, editor, author, abolitionist, and former enslaved person Frederick Douglass (1818–1895) edits a journal at his desk, late 1870s.

was some time before I found what the word meant. It was always used in such connections as to make it an interesting word to me. If a slave ran away and succeeded in getting clear, or if a slave killed his master, set fire to a barn, or did any thing very wrong in the mind of a slaveholder, it was spoken of as the fruit of *abolition.* Hearing the word in this connection very often, I set about learning what it meant. The dictionary afforded me little or no help. I found it was "the act of abolishing;" but then I did not know what was to be abolished. Here I was perplexed. I did not dare to ask any one about its meaning, for I was satisfied that it was something they wanted me to know very little about. After a patient waiting, I got one of our city papers, containing an account of the number of petitions from the north, praying for the abolition of slavery in the District of Columbia, and of the slave trade between the States. From this time I understood the words *abolition* and *abolitionist,* and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves. The light broke in upon me by degrees. I went one day down on the wharf of Mr. Waters; and seeing two Irishmen unloading a scow of stone, I went, unasked, and helped them. When we had finished, one of them came to me and asked me if I were a slave. I told him I was. He asked, "Are ye a slave for life?" I told him that I was. The good Irishman seemed to be deeply affected by the statement. He said to the other that it was a pity so fine a little fellow as myself should be a slave for life. He said it was a shame to hold me. They both advised me to run away to the north; that I should find friends there, and that I should be free. I pretended not to be interested in what they said, and treated them as if I did not understand them; for I feared they might be treacherous. White men have been known to encourage slaves to escape, and then, to get the reward, catch them and return them to their masters. I was afraid that these seemingly good men might use me so; but I nevertheless remembered their advice, and from that time I resolved to run away. I looked forward to a time at which it would be safe for me to escape. I was too young to think of doing so immediately; besides, I wished to learn how to write, as I might have occasion to write my own pass. I consoled myself with the hope that I should one day find a good chance. Meanwhile, I would learn to write.

9 The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard, and frequently seeing the ship carpenters, after hewing, and getting a piece of timber ready for use, write on the timber the name of that part of the ship for which it was intended. When a piece of timber was intended for the larboard side, it would be marked thus—"L."

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When a piece was for the starboard side, it would be marked thus—"S." A piece for the larboard side forward, would be marked thus—"L. F." When a piece was for starboard side forward, it would be marked thus—"S. F." For larboard aft, it would be marked thus—"L. A." For starboard aft, it would be marked thus—"S. A." I soon learned the names of these letters, and for what they were intended when placed upon a piece of timber in the ship-yard. I immediately commenced copying them, and in a short time was able to make the four letters named. After that, when I met with any boy who I knew could write, I would tell him I could write as well as he. The next word would be, "I don't believe you. Let me see you try it." I would then make the letters which I had been so fortunate as to learn, and ask him to beat that. In this way I got a good many lessons in writing, which it is quite possible I should never have gotten in any other way. During this time, my copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk. With these, I learned mainly how to write. I then commenced and continued copying the Italics in Webster's Spelling Book, until I could make them all without looking on the book. By this time, my little Master Thomas had gone to school, and learned how to write, and had written over a number of copy-books. These had been brought home, and shown to some of our near neighbors, and then laid aside. My mistress used to go to class meeting at the Wilk Street meetinghouse every Monday afternoon, and leave me to take care of the house. When left thus, I used to spend the time in writing in the spaces left in Master Thomas's copy-book, copying what he had written. I continued to do this until I could write a hand very similar to that of Master Thomas. Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The repetitive use of b and c sounds at the beginnings of neighboring words shows the author's use of alliteration. This is a pretty significant moment for Douglass in learning how to write, so I think alliteration helps emphasize this.

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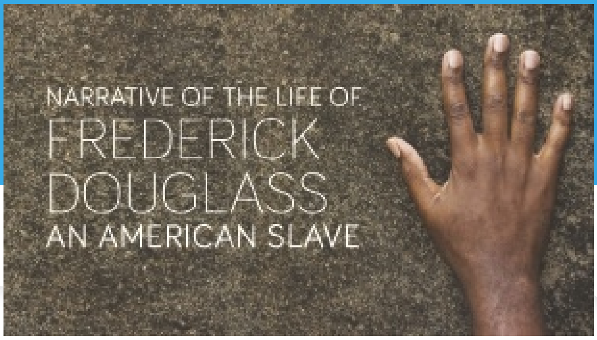

First Read

Read *Narrative of the Life of Frederick Douglass, an American Slave*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Identify evidence from the excerpt that reveals why learning to read was so important to Frederick Douglass when he was a boy.

2. How did Douglass learn to read? Describe how he was affected by the texts he read.

3. Over time, Douglass begins to think that "learning to read had been a curse rather than a blessing." Why does he come to feel this way? Explain, citing evidence from the excerpt.

4. Based on context clues, what is the meaning of the word **console** as it is used in paragraph 4? Write your best definition of *console* here, explaining how you figured it out.

5. Read the following dictionary entry:

   bear
   bear \ber\ *verb*

   a. to carry
   b. to bring forth or produce
   c. to endure
   d. to weigh on or burden

   Which definition most closely matches the meaning of **bear** as it is used in paragraph 5? Write the correct definition of *bear* here and explain how you figured out the correct meaning.

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Reading Skill: Central Idea

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify central ideas and their development throughout a text, note the following:

- ✓ the topic, or subject, of the text
- ✓ any central ideas that are stated directly, for example in a thesis statement
- ✓ how the author connects supporting details to one another and to each central idea of the text

STEP 2: To analyze central ideas and their development throughout a text, consider the following questions:

- ✓ Where do you see more than one central idea in the text?
- ✓ What bigger idea or ideas does the support in each paragraph explain or describe?
- ✓ How does the author's use of support add to or narrow down each central idea over the course of the text?

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Reread paragraphs 5 and 6 of *Narrative of the Life of Frederick Douglass, an American Slave*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What central idea is developed by details in paragraph 5?

   ○ A. Many books were written about the experiences of enslaved people by abolitionists who hoped to shed light on the injustice of slavery.
   ○ B. Douglass found that many good arguments against slavery existed.
   ○ C. Masters often freed slaves when presented with arguments against slavery.
   ○ D. Learning to read at a young age helps children understand the world.

2. Read the fourth sentence from paragraph 6.

   > They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance.

   What central idea is developed by the details?

   ○ A. Writing speeches is a noble pursuit.
   ○ B. Sheridan was an amazing speech writer.
   ○ C. One benefit of good writing is that it can sometimes help others understand their own ideas.
   ○ D. Use of figurative language is important when helping others understand an argument.

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Reading Skill: Structure – Informational Text Structure

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how individual text sections convey a purpose and meaning in informational texts, note the following:

- ✓ text sections, such as chapters or passages with headers, that focus on specific topics
- ✓ patterns in individual sections of text that reveal text structure, such as:
  - problems and their solutions—signal words include *a consequence of, a possible solution to, challenge of, dilemma, issue, resolution*
  - events presented in chronological order—signal words include *before, following, previously, prior to, then, when, after*
- ✓ key concepts that are revealed through the text structure
- ✓ what the text structure suggests about the author's purpose

STEP 2: To explain how individual text sections convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ How does the author divide the body of the text into individual sections?
- ✓ What text structure does the author use in each section to support the topic?
- ✓ How do the text structures used within individual sections help convey the author's purpose and meaning?

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Reread paragraphs 3–9 of *Narrative of the Life of Frederick Douglass, an American Slave*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What text structure does Douglass develop over paragraphs 3 and 4?

○ A. compare and contrast
○ B. problem and solution
○ C. cause and effect
○ D. chronological

2. The text structure in paragraphs 3 and 4 conveys that the most important purpose of this section of the text is to explain—

○ A. how Douglass does not have the same freedom as the white children in the neighborhood.
○ B. how the little boys in the neighborhood helped Douglass.
○ C. how Douglass's relationship with his mistress changed over time.
○ D. how Douglass overcame obstacles to learn to read.

3. In paragraph 9, Douglass uses a chronological text structure when he tells how he "finally succeeded in learning how to write." What purpose does the chronological text structure convey in this section of the text?

○ A. Douglass wants to explain the process he used to learn to read over a period of several years.
○ B. Douglass wants to convince readers that learning to read was a rewarding and worthwhile experience.
○ C. Douglass wants to emphasize how clever he was for finding a solution to the problem of not having a teacher.
○ D. Douglass wants to inform readers about how he passed his time each day.

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Reading Skill:
Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

✓ words or phrases that could mean one thing literally but suggest something else

✓ figures of speech that the author uses, such as:

- **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
- **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
- **allusion:** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance, such as calling a romantic person "Romeo"
- **symbolism:** something that stands for an idea, such as a red rose symbolizing love

✓ sound devices that the author uses, such as:

- **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

✓ Where does figurative language appear in the text?

✓ What types of figurative language appear in the text?

✓ How does the context help identify the meaning of the figurative language?

✓ How does the context of the figurative language contribute to the tone and meaning of the text?

- What visual image or sound does the figurative language create in the readers' minds?
- How do these images or sounds impact the tone and the meaning?

✓ Why does the author use figurative language rather than literal language?

✓ How does the use of symbolism impact readers' understanding of the text?

✓ How does the use of figurative language give the text deeper meaning?

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Reread paragraph 4 of *Narrative of the Life of Frederick Douglass, an American Slave*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: What kind of figurative language is Douglass using when he writes, “This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge”?

○ A. simile
○ B. metaphor
○ C. personification
○ D. alliteration

Part B: What does the figurative language identified in Part A tell us about how Douglass feels about knowledge?

○ A. Douglass knows that the boys should value knowledge as much as he does, but they prefer bread.
○ B. Douglass knows that he needs to share knowledge just like he shared bread with the boys from his neighborhood.
○ C. Douglass sees knowledge as a form of nourishment. Bread can nourish people who are hungry, and knowledge can nourish people who want to learn.
○ D. Douglass sees knowledge as something that can go stale if you do not use it, so he shares bread and knowledge with the boys in his neighborhood.

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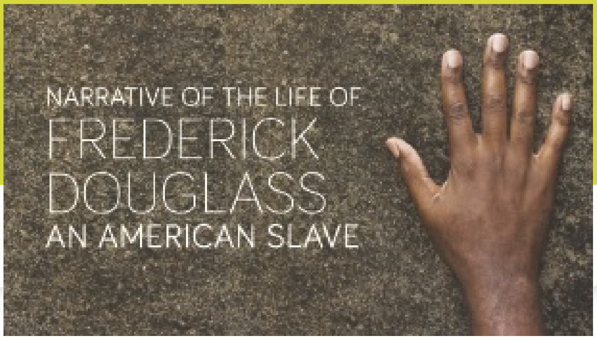

Close Read

Reread *Narrative of the Life of Frederick Douglass, an American Slave*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Autobiographical texts such as *Narrative of the Life of Frederick Douglass, an American Slave* utilize key details from the author's perspective. Identify a strong opinion that Douglass shares and explain how it helps to reveal his purpose.
2. Identify details that reveal at least two of Douglass's central ideas in this excerpt from *Narrative of the Life of Frederick Douglass, an American Slave*. Explain how the evidence from the text supports those central ideas.
3. Reread the final two paragraphs in the excerpt. Identify the informational text structures that emerge in these two paragraphs and how they convey the text's meaning. Cite evidence from the text in your response.
4. Identify specific instances of personification Douglass uses and explain how this figurative language contributes to Douglass's message.
5. What chances did Frederick Douglass take? Why do you think he took them?

COMPARATIVE ANALYSIS

WRITE

The speakers of the poems "Mother to Son" and "Learning to Read," and Frederick Douglass in his autobiography, describe the risks involved to make successes of their lives. Compare and contrast each author's interpretation of a shared message: the importance of education. Think about the use of figurative language, symbolism, or text structures in order to explain how they contribute to this message. Be sure to include evidence from all three texts in your analysis.

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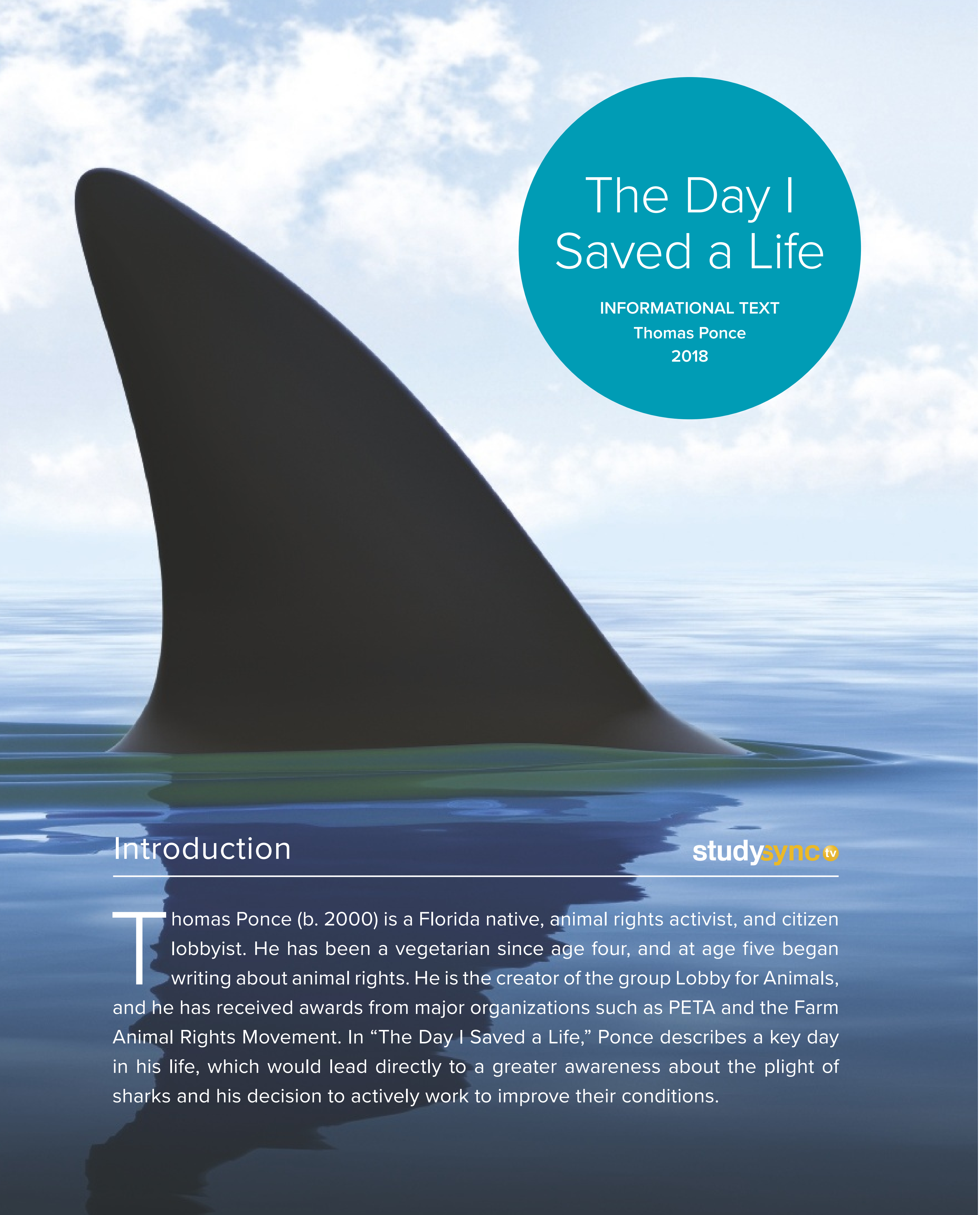

The Day I Saved a Life

INFORMATIONAL TEXT
Thomas Ponce
2018

Introduction

Thomas Ponce (b. 2000) is a Florida native, animal rights activist, and citizen lobbyist. He has been a vegetarian since age four, and at age five began writing about animal rights. He is the creator of the group Lobby for Animals, and he has received awards from major organizations such as PETA and the Farm Animal Rights Movement. In "The Day I Saved a Life," Ponce describes a key day in his life, which would lead directly to a greater awareness about the plight of sharks and his decision to actively work to improve their conditions.

“I swear the shark looked at me with gratitude. He was alive because I spoke up for him and he knew it.”

NOTES

1 We’ve all seen Hollywood’s depiction of sharks, the media’s over-dramatization of shark attacks and felt that pit in our stomach at the sight of a shark. Movies like *Jaws*, *Day of the Shark*, *Shark Night*, *Deep Blue Sea*, etc., give us the impression of a mindless killing machine out to kill all human beings. Well, I’ve seen another side of the shark and I’ve seen it up close and personal.

2 It all started on December 16, 2011, my birthday. My family took me to Venice Beach, which is also known as Shark Tooth Beach. This was the trip I had been waiting for. I had seen this location on the Discovery Channel over a year ago and had wanted to go ever since. Having the opportunity to find fossilized shark teeth that have been in the waters for over millions of years was something I was **ecstatic** about! When we arrived at our destination, I was amazed at all the sights, sounds and smells. The water was crystal clear and blue and the sand was so warm between my toes. The occasional breeze whisked my mind away to a beautiful tropical paradise. It was a perfect day to go sifting for shark teeth. I walked into the water up to my knees, sifter in hand, and began sifting. I dug my scooper into the sand, beneath the water, and pulled up many small teeth. I found great white teeth, bull shark teeth, tiger shark teeth and a few I was unsure about, it was amazing. Then it happened. I hit the jackpot! I discovered in my scoop the largest tooth I had ever seen. It was four inches long and black in color. Its edges were serrated and you could still see the gum line. The great white teeth I found paled in comparison to this massive tooth. It was a Megalodon tooth! My dream had come true, I had found one! This was the best birthday present I could have ever gotten, or so I thought.

3 As we were leaving the beach, a friendly local told us about a pier close by that was a perfect place to watch the sunset. I was determined to see the green flash that everyone talks about when the sun sets. We headed back to our hotel to change and then went straight to the pier. The view from the pier was miraculous. The skies were clear and the weather was perfect for being outside, not too hot and there was a cool breeze coming off the water. As we watched the sunset, the sky turned orange and pink as the sun went down. It was absolutely breathtaking! In the water we saw dolphins swimming and a man painting sea turtles at the edge of the pier. It was a night right out of a novel.

SAMPLE ANNOTATION

Context and Connotation – Context Clues

I’m not sure what a scooper is, but it’s a noun because my *comes before it. He uses it to dig into the sand. I see* scoop *in the word* scooper, *and later the author uses* scoop *to describe a clump of sand he dug up.* Scooper *must be a tool used to scoop up sand.*

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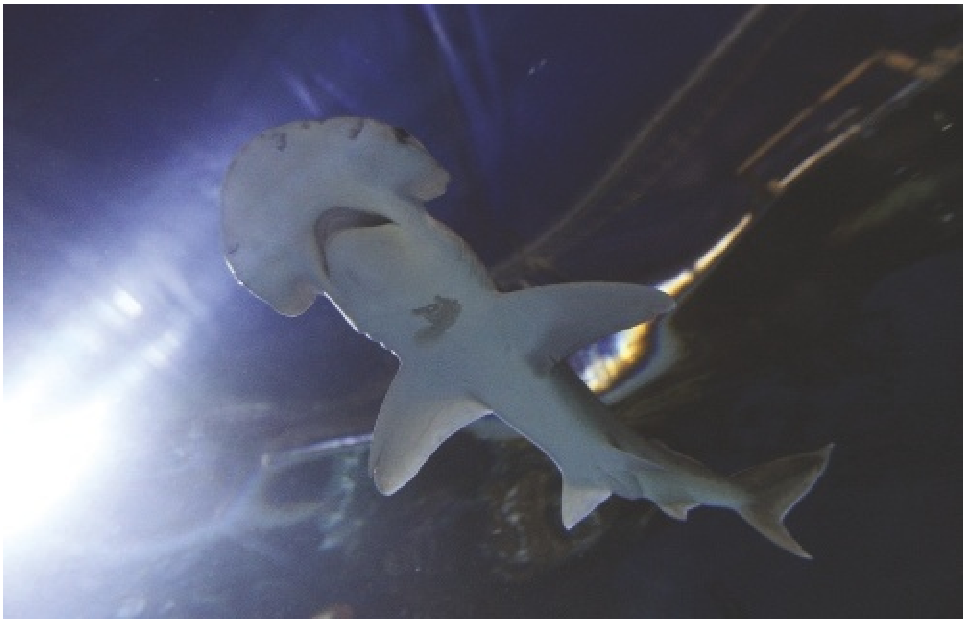

One of a pair of new Bonnethead sharks at Chessington World of Adventures, Surrey, England

4 As we were leaving the pier I saw a fisherman pull a baby bonnethead shark up on his line. He pulled him onto the pier, hooting and hollering about his catch and how he was "going to eat tonight." The fisherman then started sharpening his very large knife, readying himself to gut the shark right then and there. The shark flapped and shook, grasping to hold onto life. It was horrible to see. I knew I had to do something, so I approached the fisherman and asked him to set the shark free. I explained how it was a living creature, a baby with a family and that it deserved to live. I explained to him the important role sharks play in our ecosystem. I pleaded with him to free him and not eat him. I even offered to buy him dinner. I told him how sharks are **keystone** species and how they keep the ocean ecosystem in balance; I explained about their slow reproductive rate and how we needed every shark in the ocean to keep it healthy. I explained how the effects of removing sharks would be felt throughout the ecosystem like a domino effect. I was not letting up, I knew I had to keep fighting for that shark. After what seemed like an eternity, the fisherman finally **conceded** and told me that I could set him free. I couldn't believe it, I did it! I immediately walked over, picked up the shark and placed him back into the water and told him to live free. I swear the shark looked at me with gratitude. He was alive because I spoke up for him and he knew it. I saw the understanding in his eyes and knew there was much more to sharks than what I had been led to believe.

5 That day changed me forever and now I fight for sharks' rights. I have always been an active animal and environmental advocate and a vegetarian and now vegan. I had run many fundraisers for farm animals and for spaying and neutering your pets. I had leafletted about animals in captivity and in

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

Advocate is unfamiliar to me, but there are many context clues here about the kinds of activities Ponce does as an "advocate." All of these words and phrases have positive connotations of working hard to achieve something. My thesaurus says that a synonym of *advocate* is *supporter*. This makes sense because *supporter* works in the sentence.

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NOTES

vivisection labs; I had signed petitions against animal cruelty and protested at various sites where cruelty had been taking place, but until that day I hadn't really concentrated my efforts on sharks. I started doing some research and I watched a documentary called *Sharkwater* and it gave me insight into the plight of the shark. It showed me the horrors they faced due to finning. They were being killed in huge quantities for their fins and were becoming extremely close to extinction. The sharks are stripped of their fins then discarded, while still alive, back into the ocean. It was a horrible discovery and one that moved me to act and speak up for the sharks. From that moment on, I have dedicated myself to making as many people aware of what's going on with sharks as I can. My hope is that through educating people on the cruel and inhumane acts being done to sharks and by explaining the importance of sharks to the ocean ecosystem, as well as our own environment, that I can make a difference in helping to preserve this beautiful species. I hope to one day soon be speaking at Congress on behalf of sharks and **lobbying** to bring change to the finning laws in our country.

6 December 16, 2011 the ocean gave me two gifts, a Megalodon tooth and an appreciation and love of sharks. In return, I gave it back one of its own and a voice that could be heard and would never be silenced.

By Thomas Ponce, President and Founder of Lobby For Animals. Used by permission of Thomas Ponce.

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THE DAY
I SAVED
A LIFE

First Read

Read “The Day I Saved a Life.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the author show his love of sharks? Provide specific examples from the text.
2. What effect does the author’s sensory description of the beautiful evening at the pier have on the story? What is its function in the text? Use specific evidence from the text to support your answer.
3. What changed specifically for the author on this particular day? How was his life different afterward? Provide specific examples from the text.
4. Based on the context, what do you think the word **ecstatic** means? Write your definition here, and indicate which context clues informed your thinking.
5. Use context clues to determine the meaning of the word **concede** as it used in the text. Write your definition of *concede* here, and state which clues from the text helped you determine the answer. Confirm your definition using a print or online dictionary.

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Reading Skill: Context and Connotation – Context Clues

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify context clues that can be used to determine the meaning of an unknown word or phrase, note the following:

- ✓ the topic of the text
- ✓ clues about the word's part of speech
- ✓ a definition embedded in the text
- ✓ signal words that cue a type context clue, such as:
  - "for example" or "for instance" signal an example context clue
  - "like," "similarly," or "just as" signal a synonym clue
  - "but," "however," or "unlike" signal an antonym context clue
- ✓ clues in the surrounding text that help you use reasoning and background knowledge to make an inference, or educated guess, about the word or phrase

STEP 2: To apply knowledge of context clues to determine the meaning of an unfamiliar word or phrase in a text, consider the following questions:

- ✓ What is the overall sentence, paragraph, or passage about?
- ✓ How does the word or phrase function in the sentence? What clues help identify its part of speech?
- ✓ Does the text include an explanation of the word or phrase's meaning?
- ✓ Does the text include examples of the word or phrase?
- ✓ Does the text include synonyms or antonyms of the word or phrase?
- ✓ How can I use reasoning and background knowledge to make an inference, or an educated guess, about the word or phrase's meaning?
- ✓ What is the denotation, or literal meaning of the word or phrase? What might be its connotation, or suggested ideas and emotions?

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Reread paragraph 4 of "The Day I Saved a Life." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the meaning of *domino effect* as it's used in this paragraph? Use context clues to determine the meaning of the phrase.

   ○ A. Killing is a serious thing not to be taken lightly.
   ○ B. If one thing happens, it will cause another, and so on.
   ○ C. Good attracts good.
   ○ D. The world is a complex place that is intricately structured.

2. Which quote from the text best supports the inference you made in question 1?

   ○ A. "The shark flapped and shook, grasping to hold onto life. It was horrible to see."
   ○ B. "I was not letting up, I knew I had to keep fighting for that shark."
   ○ C. "I explained to him the important role sharks play in our ecosystem. . . . I explained how the effects of removing sharks would be felt throughout the ecosystem."
   ○ D. "I swear the shark looked at me with gratitude. He was alive because I spoke up for him and he knew it."

3. What is the meaning of *conceded* as it used in the paragraph? Use context clues to determine the meaning of the word.

   ○ A. refused
   ○ B. argued
   ○ C. gave up
   ○ D. insisted

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Reading Skill: Context and Connotation – Reference Materials

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Does the text contain a glossary? If not, how can I locate a print or digital dictionary to confirm this meaning?
- ✓ Where in the resource entry are the definitions for the part of speech I identified?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ What do any sample sentences that accompany this definition suggest about the connotations, or emotional associations, of the word or phrase?
- ✓ What do any synonyms and antonyms provided in the dictionary or a thesaurus suggest about the or phrase's denotative and connotative meanings?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread paragraph 4 of "The Day I Saved a Life." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Read the following dictionary entry for the word *gut*. Which definition matches the way *gut* is used in paragraph 4 of the text?

gut /gət/

1. (noun) the stomach
2. (adjective) having an emotional response to something
3. (verb) to take the intestines out of an animal
4. (verb) to cause someone to feel upset

○ A. Definition 1
○ B. Definition 2
○ C. Definition 3
○ D. Definition 4

Part B: Which of the following context clues best supports the answer to Part A?

○ A. "He pulled him onto the pier, hooting and hollering about his catch and how he was 'going to eat tonight.'"
○ B. "The fisherman then started sharpening his very large knife... The shark flapped and shook, grasping to hold onto life."
○ C. "It was horrible to see. I knew I had to do something."
○ D. "I explained to him the important role sharks play in our ecosystem."

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THE DAY
I SAVED
A LIFE

Close Read

Reread "The Day I Saved a Life." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Use a reference material to find the meaning of *finning* in paragraph 5. Then, explain why this term helps make Ponce's argument more meaningful and gives it more of an impact.
2. Use context clues to determine the meaning of *jackpot*. How does this help to describe Ponce's discoveries? Does it make everything else he describes seem more important or less so? Use specific evidence from the text to support your answer.
3. Use context clues to determine the meaning of *extinction*. Is this word positive or negative? Is it contrasted with any other word in the text? How does it compare to the rest of the text that surrounds it? Use specific evidence from the text to support your response.
4. Look up the meaning of the term *vegan*. Does it help Ponce's argument to use this term? Why or why not? Cite specific evidence from the text to support your answer.
5. What was risky about Thomas Ponce's actions? Would you have made the same decision that he did? Why or why not? What does Ponce seem to have learned from his experience?

ARGUMENTATIVE

WRITE

Using Ponce's essay as a point of reference, write a persuasive essay where you defend a subject about which you are passionate. Be sure to include words and phrases that are specific to the subject. Also include context clues that will help the reader determine the connotative and denotative meanings of these words and phrases, where applicable, as this can help build a stronger, clearer argument.

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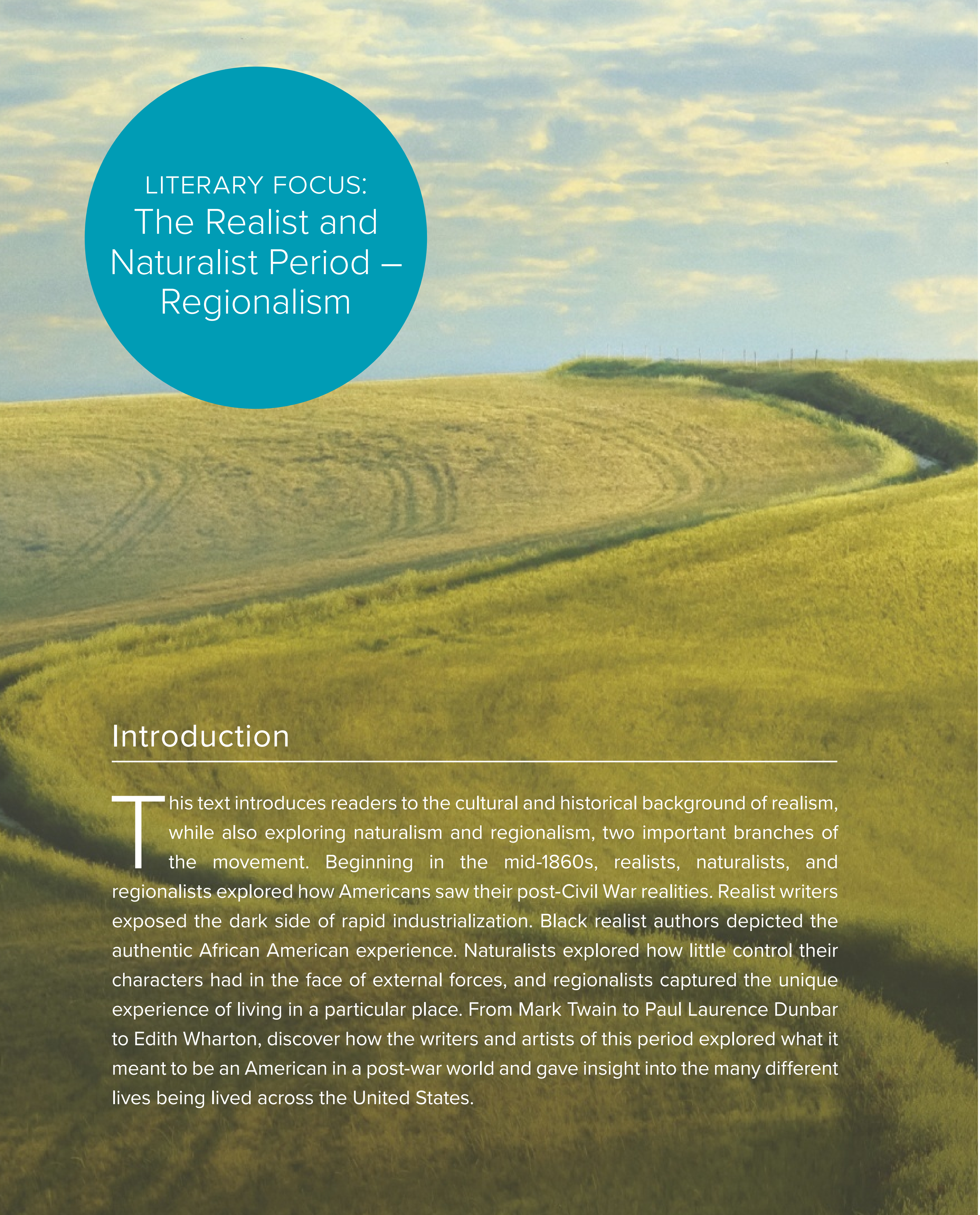

LITERARY FOCUS: The Realist and Naturalist Period – Regionalism

Introduction

This text introduces readers to the cultural and historical background of realism, while also exploring naturalism and regionalism, two important branches of the movement. Beginning in the mid-1860s, realists, naturalists, and regionalists explored how Americans saw their post-Civil War realities. Realist writers exposed the dark side of rapid industrialization. Black realist authors depicted the authentic African American experience. Naturalists explored how little control their characters had in the face of external forces, and regionalists captured the unique experience of living in a particular place. From Mark Twain to Paul Laurence Dunbar to Edith Wharton, discover how the writers and artists of this period explored what it meant to be an American in a post-war world and gave insight into the many different lives being lived across the United States.

“In the nineteenth century, writers and artists sought to honestly capture real-life experiences.”

NOTES

1 What does a day in your life look like? How might you describe one if you were keeping a journal or diary? The things you experience on a typical day—the people you see, the places you go, the things you think and feel—carry more power than you might think.

2 In the nineteenth century, writers and artists sought to honestly capture real-life experiences. During his apprenticeship on a steamboat, realist writer Mark Twain carried notebooks with him to record his observations about traveling and working on the Mississippi River. Twain’s journals inspired many of the descriptions in his books and gave a **genuine** quality to his work. Throughout the period, realist, naturalist, and regionalist writers drew on their observations to represent life authentically.

3 **The Birth of Realism**

4 The turn to **realism** can be seen as a response to the American Civil War. After the bitter war ended, Americans viewed their lives differently. They began to question their ideas about religion, society, and what it meant to be American. Realists took a down-to-earth approach to honestly reflect people’s common experiences.

5 The artistic movement known as **realism** began in the mid-1860s. It portrayed everyday life in detail. Realists such as Mark Twain and his contemporaries explored conflicts involving the individual’s relationship to nature, society, and the past. For example, Edith Wharton wrote about everyday, upper-class life based on her personal experiences living in New England and Europe. Her novels *The House of Mirth* (1905) and *The Age of Innocence* (1920) focused on characters who tried to follow class rules and maintain their **elite** social status. Other American realists include Stephen Crane, Jack London, William Dean Howells, and Henry James.

6 African American writers and intellectuals also began to establish a body of realist literature. Writers such as W. E. B. Du Bois, Paul Laurence Dunbar, Alice Dunbar Nelson, and Charles Chesnutt wanted to portray black life in America. In 1909, Du Bois co-founded the National Association for the Advancement

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of Colored People and served as the editor of *The Crisis*, the magazine of the NAACP. *The Crisis* published essays, history, fiction, and poetry by and about African Americans.

EDUCATION NUMBER

The CRISIS

Vol. 20—No. 3 JULY, 1920 Whole No. 117

ONE DOLLAR AND A HALF A YEAR FIFTEEN CENTS A COPY

A front page clipping from *The Crisis*, the official magazine of the National Association for the Advancement of Colored People (NAACP)

7 Industrialization, Urbanization, and the Rise of Naturalism

8 During the late nineteenth century, rapid industrialization changed the shape of the American economy. Factories and mass production became central to northern cities. Rural Americans migrated to the North in search of factory jobs. Close to 12 million immigrants entered the United States and settled mostly in northern cities. Industrialization and urbanization had significant benefits, such as providing both mass transit and a massive boost to the northern economy. However, during this era, there were very few laws in place to protect workers, including children, who often worked for low pay in dangerous conditions. In cities where workers lived, overcrowding, pollution, and unsanitary conditions were a part of daily life.

9 These challenging realities were frequently explored in naturalist writing, another movement that began in the mid-1860s. Branching from realism, naturalist artists tried to be even more objective in the way they presented human experience. They explored human **frailty**, believing that human

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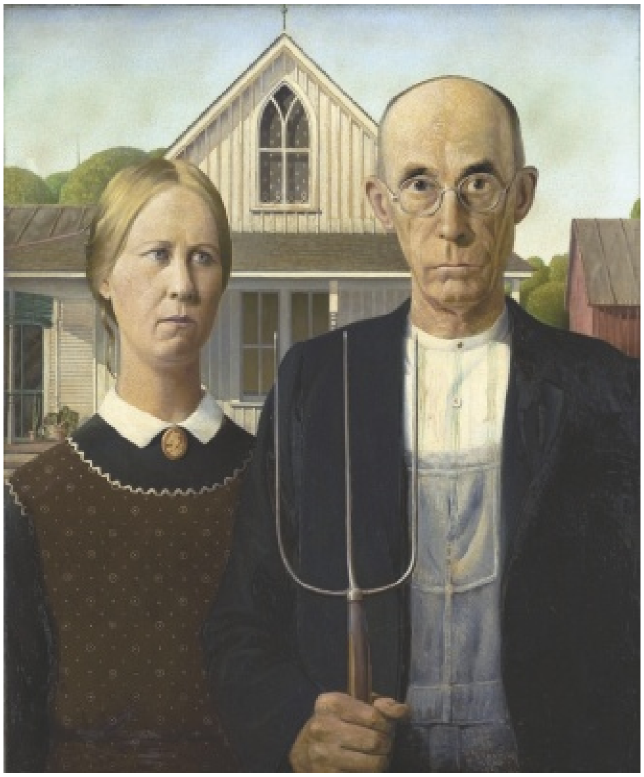
beings were powerless in the face of external social and natural forces. Naturalist works often depicted the harsh elements of life for middle- and working-class urban Americans.

10 For authors working during this period, it was not unusual for writers to be considered a part of both the realist and naturalist movements. For example, Edith Wharton's upper-class novels were considered realist, but her novel *Ethan Frome* (1911) is considered naturalist. The title character is a New England farmer whose life is controlled by his circumstances. Stephen Crane is remembered as an influential naturalist, though his realist novel *The Red Badge of Courage* (1895) is his best-known work. This story follows a young soldier as he deals with the brutal realities of the Civil War.

11 Regionalism and Life Outside the Cities



American Gothic, painted by Grant Wood in 1930. Wood was inspired to create his famous work after visiting Eldon, Iowa, a small town in his native state.

12 During this time, authors wrote about the specific experience of living in a particular place. Authors who were part of the regionalist literary movement depicted the unique characteristics, **dialects**, and landscapes of specific

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regions. The characters in these stories spoke like people in the region would, and the traditions mirrored what authors **observed** in that region. Regionalism brought the same attention of realism to the everyday lives of people in places.

13 Regionalist literature gave readers insight into the rich differences in places across the United States. Sarah Orne Jewett and Mary E. Wilkins Freeman wrote about the Northeast. Hamlin Garland portrayed farms of the Midwest for his readers. Dakota Sioux writer Zitkála-Šá depicted life in the Plains. Bret Harte wrote vivid descriptions of the Gold Rush and the American West, while Mary Austin captured the California desert. The prolific African American writer Charles Chesnutt wrote about Southern folk life in his short story collection *The Conjure Woman* (1899). Other Southern regionalist writers included Mary N. Murfree, Kate Chopin, Grace King, Alice Dunbar Nelson, and Zora Neale Hurston.

14 Major Concepts

- **Realism:** Realist literature focused on a “down-to-earth” approach to portraying everyday life and rejected idealism.
- **Naturalism:** Naturalism was a branch of realism. Naturalists believed that the laws of nature were beyond a single person’s control. They observed their characters and created their plots without judgments on morality.
- **Regionalism:** Regionalism was a subcategory of realism. Regionalist authors focused on setting and the traditions of the people within that specific place.

15 Style and Form

- **Literary Techniques:** Realists used literary techniques, such as imagery, ironic twists, and internal dialogue, as opposed to figurative language and symbolism. By focusing on these techniques, realists created rich portraits of their characters and those characters’ inner lives.
- **Conflict:** Naturalist writers used characters who were helpless or powerless to the forces of nature. The events and conflicts in these stories tended to emphasize how little control the characters had in their own lives.
- **Specifics of Place:** Regionalists focused on landscape and the cultural, economic, and historical context of the location. Characters in regionalist literature often spoke in dialect and followed local customs.

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NOTES

16 Realists, naturalists, and regionalists portrayed how Americans saw their post–Civil War realities. Works of realism frequently showed tensions of everyday life, which varied from writer to writer and place to place. Works of naturalism portrayed human beings whose lives were controlled by their circumstances. Works of regionalism showed specific slices of multicultural American life. These authors all shared the desire to portray their observations of lived experiences. Why do you think everyday observations inspire authors to write? What makes everyday observations appeal to audiences today? If you were to write a realist, naturalist, or regionalist story, which details and settings from your everyday life would you choose to write about?

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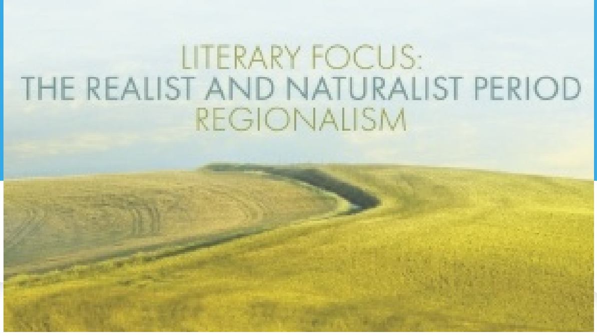

Literary Focus

Read "Literary Focus: The Realist and Naturalist Period." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the text, what is the difference between realism, naturalism, and regionalism? Cite evidence from the text to support your response.
2. According to the text, what are some of the literary techniques that realist writers use? Give two examples.
3. Who were some famous authors to emerge from the realist movement? What are they mainly known for? Explain.
4. Use context clues to determine the meaning of the word *observed*. Write your best definition here, along with any words or phrases from the text that were most helpful in determining the word's meaning.
5. The word *elite* is originally derived from the Latin *eligere*, meaning "to pick." With this information in mind and using any context clues from the text, write your best definition of the word *elite* as it is used in this text. Cite any words or phrases that were particularly helpful in figuring it out.

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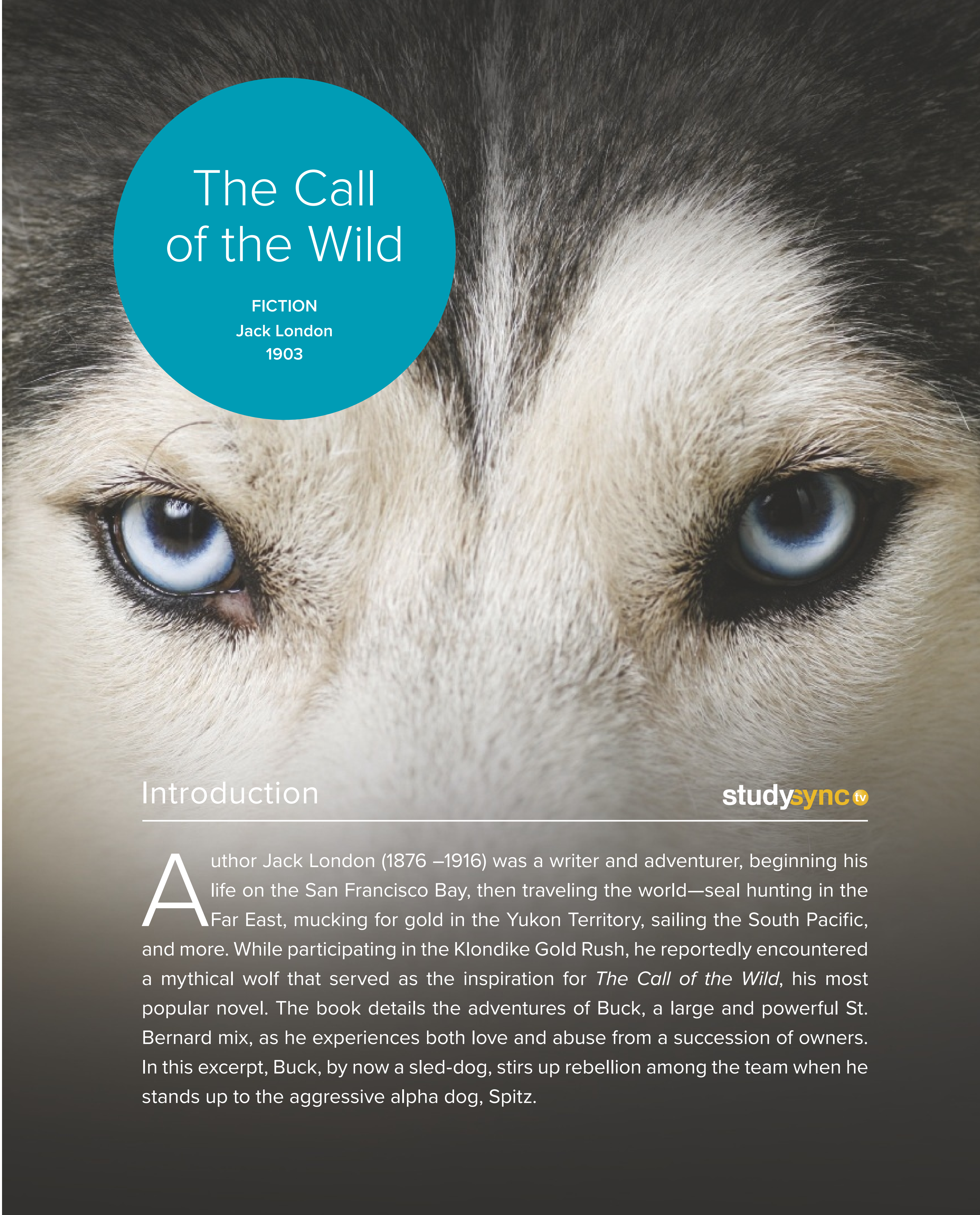

The Call of the Wild

FICTION
Jack London
1903

Introduction

Author Jack London (1876 –1916) was a writer and adventurer, beginning his life on the San Francisco Bay, then traveling the world—seal hunting in the Far East, mucking for gold in the Yukon Territory, sailing the South Pacific, and more. While participating in the Klondike Gold Rush, he reportedly encountered a mythical wolf that served as the inspiration for *The Call of the Wild*, his most popular novel. The book details the adventures of Buck, a large and powerful St. Bernard mix, as he experiences both love and abuse from a succession of owners. In this excerpt, Buck, by now a sled-dog, stirs up rebellion among the team when he stands up to the aggressive alpha dog, Spitz.

“There were no takers. Not a man believed him capable of the feat.”

NOTES

Excerpted from Chapter 6

1 That winter, at Dawson[1], Buck performed another **exploit**, not so heroic, perhaps, but one that put his name many notches higher on the totem-pole[2] of Alaskan fame. This exploit was particularly gratifying to the three men; for they stood in need of the outfit which it furnished, and were enabled to make a long-desired trip into the virgin East, where miners had not yet appeared. It was brought about by a conversation in the Eldorado Saloon, in which men waxed boastful of their favorite dogs. Buck, because of his record, was the target for these men, and Thornton was driven stoutly to defend him. At the end of half an hour one man stated that his dog could start a sled with five hundred pounds and walk off with it; a second bragged six hundred for his dog; and a third, seven hundred.

SAMPLE ANNOTATION

Perspective and Point of View

This description interests me. The third-person narration is limited. I only know Thornton’s thoughts. I think that he is feeling nervous as his bluff has been called. I wonder if Buck will be able to move such a large load after all.

2 “Pooh! pooh!” said John Thornton; “Buck can start a thousand pounds.”

3 “And break it out? and walk off with it for a hundred yards?” demanded Matthewson, a Bonanza King, he of the seven hundred vaunt.

4 “And break it out, and walk off with it for a hundred yards,” John Thornton said coolly.

5 “Well,” Matthewson said, slowly and deliberately, so that all could hear, “I’ve got a thousand dollars that says he can’t. And there it is.” So saying, he slammed a sack of gold dust of the size of a bologna sausage down upon the bar.

6 Nobody spoke. Thornton’s bluff, if bluff it was, had been called. He could feel a flush of warm blood creeping up his face. His tongue had tricked him. He did not know whether Buck could start a thousand pounds. Half a ton! The enormousness of it appalled him. He had great faith in Buck’s strength and had often thought him capable of starting such a load; but never, as now, had he faced the possibility of it, the eyes of a dozen men fixed upon him, silent and waiting. Further, he had no thousand dollars; nor had Hans or Pete.

---

[1] **Dawson** town in Northwestern Canada in the Yukon which became the center of the Klondike Gold Rush in 1896

[2] **totem-pole** large monumental carving made from trees by the indigenous people of the Pacific Northwest

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7 "I've got a sled standing outside now, with twenty fiftypound sacks of flour on it," Matthewson went on with brutal directness; "so don't let that hinder you."

8 Thornton did not reply. He did not know what to say. He glanced from face to face in the absent way of a man who has lost the power of thought and is seeking somewhere to find the thing that will start it going again. The face of Jim O'Brien, a Mastodon King and old-time comrade, caught his eyes. It was as a cue to him, seeming to rouse him to do what he would never have dreamed of doing.

9 "Can you lend me a thousand?" he asked, almost in a whisper.

10 "Sure," answered O'Brien, thumping down a plethoric sack by the side of Matthewson's. "Though it's little faith I'm having, John, that the beast can do the trick."

11 The Eldorado emptied its occupants into the street to see the test. The tables were deserted, and the dealers and gamekeepers came forth to see the outcome of the wager and to lay odds. Several hundred men, furred and mittened, banked around the sled within easy distance. Matthewson's sled, loaded with a thousand pounds of flour, had been standing for a couple of hours, and in the intense cold (it was sixty below zero) the runners had frozen fast to the hard-packed snow. Men offered odds of two to one that Buck could not budge the sled. A quibble arose concerning the phrase "break out." O'Brien contended it was Thornton's privilege to knock the runners loose, leaving Buck to "break it out" from a dead standstill. Matthewson insisted that the phrase included breaking the runners from the frozen grip of the snow. A **majority** of the men who had witnessed the making of the bet decided in his favor, whereat the odds went up to three to one against Buck.

12 There were no takers. Not a man believed him capable of the feat. Thornton had been hurried into the wager, heavy with doubt; and now that he looked at the sled itself, the concrete fact, with the regular team of ten dogs curled up in the snow before it, the more impossible the task appeared. Matthewson waxed **jubilant**.

13 "Three to one!" he proclaimed. "I'll lay you another thousand at that figure, Thornton. What d'ye say?"

14 Thornton's doubt was strong in his face, but his fighting spirit was aroused—the fighting spirit that soars above odds, fails to recognize the impossible, and is deaf to all save the clamor for battle. He called Hans and Pete to him. Their sacks were slim, and with his own the three partners could rake together only two hundred dollars. In the ebb of their fortunes, this sum was their total capital; yet they laid it unhesitatingly against Matthewson's six hundred.

15 The team of ten dogs was unhitched, and Buck, with his own harness, was put into the sled. He had caught the contagion of the excitement, and he felt

NOTES

SAMPLE ANNOTATION

Theme

I know that Thornton made a bet about how much weight Buck can pull. The men do not seem to believe that he can pull 1,000 pounds. This seems to be the conflict in this scene. What will come of this wager?

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that in some way he must do a great thing for John Thornton. Murmurs of admiration at his splendid appearance went up. He was in perfect condition, without an ounce of superfluous flesh, and the one hundred and fifty pounds that he weighed were so many pounds of grit and virility. His furry coat shone with the sheen of silk. Down the neck and across the shoulders, his mane, in repose as it was, half bristled and seemed to lift with every movement, as though excess of vigor made each particular hair alive and active. The great breast and heavy fore legs were no more than in proportion with the rest of the body, where the muscles showed in tight rolls underneath the skin. Men felt these muscles and proclaimed them hard as iron, and the odds went down to two to one.

16 “Gad, sir! Gad, sir!” stuttered a member of the latest dynasty, a king of the Skookum Benches. “I offer you eight hundred for him, sir, before the test, sir; eight hundred just as he stands.”

17 Thornton shook his head and stepped to Buck’s side.

18 “You must stand off from him,” Matthewson protested. “Free play and plenty of room.”

19 The crowd fell silent; only could be heard the voices of the gamblers vainly offering two to one. Everybody **acknowledged** Buck a magnificent animal, but twenty fifty-pound sacks of flour bulked too large in their eyes for them to loosen their pouch-strings.

20 Thornton knelt down by Buck’s side. He took his head in his two hands and rested cheek on cheek. He did not playfully shake him, as was his wont, or murmur soft love curses; but he whispered in his ear. “As you love me, Buck. As you love me,” was what he whispered. Buck whined with suppressed eagerness.

21 The crowd was watching curiously. The affair was growing mysterious. It seemed like a conjuration. As Thornton got to his feet, Buck seized his mittened hand between his jaws, pressing in with his teeth and releasing slowly, half-**reluctantly**. It was the answer, in terms, not of speech, but of love. Thornton stepped well back.

22 “Now, Buck,” he said.

23 Buck tightened the traces, then slacked them for a matter of several inches. It was the way he had learned.

24 “Gee!” Thornton’s voice rang out, sharp in the tense silence.

25 Buck swung to the right, ending the movement in a plunge that took up the slack and with a sudden jerk arrested his one hundred and fifty pounds. The load quivered, and from under the runners arose a crisp crackling.

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NOTES

26 “Haw!” Thornton commanded.

27 Buck duplicated the manoeuvre, this time to the left. The crackling turned into a snapping, the sled pivoting and the runners slipping and grating several inches to the side. The sled was broken out. Men were holding their breaths, intensely unconscious of the fact.

28 “Now, MUSH!”

29 Thornton’s command cracked out like a pistol-shot. Buck threw himself forward, tightening the traces with a jarring lunge. His whole body was gathered **compactly** together in the tremendous effort, the muscles writhing and knotting like live things under the silky fur. His great chest was low to the ground, his head forward and down, while his feet were flying like mad, the claws scarring the hard-packed snow in parallel grooves. The sled swayed and trembled, half-started forward. One of his feet slipped, and one man groaned aloud. Then the sled lurched ahead in what appeared a rapid succession of jerks, though it never really came to a dead stop again…half an inch…an inch… two inches… The jerks perceptibly **diminished**; as the sled gained momentum, he caught them up, till it was moving steadily along.

30 Men gasped and began to breathe again, unaware that for a moment they had ceased to breathe. Thornton was running behind, encouraging Buck with short, cheery words. The distance had been measured off, and as he neared the pile of firewood which marked the end of the hundred yards, a cheer began to grow and grow, which burst into a roar as he passed the firewood and halted at command. Every man was tearing himself loose, even Matthewson. Hats and mittens were flying in the air. Men were shaking hands, it did not matter with whom, and bubbling over in a general incoherent babel.

31 But Thornton fell on his knees beside Buck. Head was against head, and he was shaking him back and forth. Those who hurried up heard him cursing Buck, and he cursed him long and fervently, and softly and lovingly.

32 “Gad, sir! Gad, sir!” spluttered the Skookum Bench king. “I’ll give you a thousand for him, sir, a thousand, sir—twelve hundred, sir.”

33 Thornton rose to his feet. His eyes were wet. The tears were streaming frankly down his cheeks. “Sir,” he said to the Skookum Bench king, “no, sir.”

34 Buck seized Thornton’s hand in his teeth. Thornton shook him back and forth. As though animated by a common impulse, the onlookers drew back to a respectful distance; nor were they again indiscreet enough to interrupt.

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THE CALL OF THE WILD
studysync tv

First Read

Read *The Call of the Wild*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the narrator convey mood in the opening scene at the Eldorado Saloon? Refer to the text in your response.
2. "'As you love me, Buck. As you love me,' was what he whispered. Buck whined with suppressed eagerness." What can you infer from this quotation about Thornton's relationship with Buck? Explain, citing evidence from the excerpt to support your inference.
3. Why are the men, even those that bet against him, "tearing loose" when Buck succeeds? Refer to the text to support your response.
4. What is the meaning of the word **majority** as it is used in the text? Write your best definition here, along with a brief explanation of how you arrived at its meaning.
5. The Latin word *luctari* means "to struggle." With this information in mind and using context clues from the text, write your best definition of the word **reluctantly** here.

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Reading Skill: Theme

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify two or more themes and track their development, note the following:

✓ the topics that the text focuses on

✓ whether or not the theme or themes are stated directly or implied

✓ details that develop each theme, such as:

- details about the setting
- images that are particularly strong or vivid
- characters' perspectives, thoughts, actions, and dialogue
- the central conflict in the plot
- the resolution of the conflict
- messages about life that seem universal, or apply to all people

STEP 2: To analyze two or more themes and their development throughout the same or multiple literary texts, consider the following questions:

✓ What topics does the text focus on?

✓ What themes are suggested?

✓ When did you become aware of each theme? For instance, did the resolution reveal a theme? Did a certain character's dialogue reveal a different or related theme?

✓ How did each theme develop over the course of the text?

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Reread paragraphs 30–34 of *The Call of the Wild*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following best represents a theme that is developed in these paragraphs?

○ A. When you are in perfect health, you can accomplish anything you put your mind to.
○ B. Never make a bet because you'll probably lose.
○ C. There is a special bond between man and dog.
○ D. The more money someone has, the more successful he or she is in life

Part B: Which of the following lines from the text best supports the theme addressed in Part A?

○ A. "Men gasped and began to breathe again, unaware that for a moment they had ceased to breathe."
○ B. "Every man was tearing himself loose, even Matthewson."
○ C. "Hats and mittens were flying in the air. Men were shaking hands, it did not matter with whom, and bubbling over in a general incoherent babel."
○ D. "Thornton rose to his feet. His eyes were wet. The tears were streaming frankly down his cheeks. 'Sir,' he said to the Skookum Bench king, 'no, sir.'"

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Reading Skill:
Perspective and Point of View

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify the perspectives of different characters, note the following:

- ✓ the narrator(s) and their points of view
- ✓ the narrators' attitudes toward other characters, events, or ideas
- ✓ how the author develops different perspectives, through description, dialogue, or events

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To analyze how an author develops and individualizes the perspectives of different characters, consider the following questions:

- ✓ Is there a single narrator or multiple narrators in this text?
- ✓ What is each narrator's point of view?
- ✓ How do the narrators reveal their perspectives about the events or the other characters in the text?
- ✓ How do the experiences of the characters shape their perspectives?
- ✓ How does the author develop the perspective of each character?
- ✓ What techniques does the author use to individualize the perspective of each character?

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Reread paragraphs 7–10 of *The Call of the Wild*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: What is Thornton's perspective in this scene?

○ A. He is flustered because he may have made too risky of a bet.
○ B. He is irritated at O'Brien because he does not have faith in Buck.
○ C. He is enraged because he is not financially stable enough to participate.
○ D. He is courageous because he has faith that Buck will be victorious.

Part B: Which line best supports your answer to Part A?

○ A. "'I've got a sled standing outside now, with twenty fiftypound sacks of flour on it...' Matthewson went on with brutal directness; 'so don't let that hinder you.'"
○ B. "He glanced from face to face in the absent way of a man who has lost the power of thought and is seeking somewhere to find the thing that will start it going again."
○ C. "The face of Jim O'Brien, a Mastodon King and old-time comrade, caught his eyes."
○ D. "'Can you lend me a thousand?' he asked, almost in a whisper."

Review the video in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice question below.

From what point of view is the story being told in the video clip?

○ A. Omniscient point of view
○ B. Multiple points of view
○ C. First-person point of view
○ D. Third-person point of view

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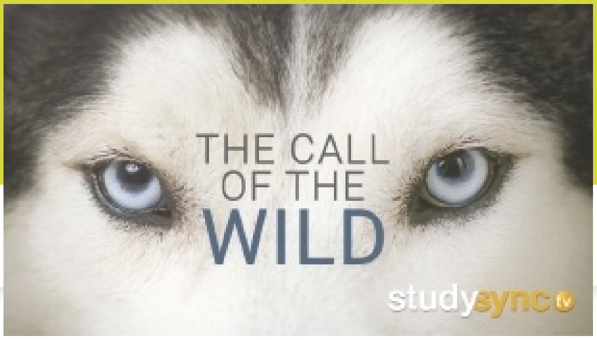
THE CALL OF THE WILD
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Close Read

Reread *The Call of the Wild*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Cite evidence from the text that supports the development of the following theme: "With great risk comes great reward."
2. Cite evidence from the text explaining Thornton's perspective about Buck. Why does Thornton believe Buck can pull a thousand pounds? Feel free to cite evidence from the video interpretations of the text as well to support your response.
3. Why were the men that betted against Buck cheering him on? Cite evidence from the text to explain the characters' change of perspective.
4. Who was taking a bigger chance: Buck or Thornton? Make specific references from the text to support your response.

ARGUMENTATIVE

WRITE

Take a position on the following question: Was the author Jack London successful in individualizing the perspectives of the different characters? Why or why not? Use your reactions of the video interpretations you viewed, as well as the excerpt itself, to guide your response. Cite evidence from the text to support your argument.

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Cocoon

POETRY

Mahvash Sabet

2013

Introduction

Mahvash Sabet (b. 1953), a leader in the Bahá'í community in Tehran, Iran, was arrested and imprisoned at Evin Prison in March of 2008 because of her faith. The Iranian government does not recognize the Bahá'í Faith as an official religion, even though it is the largest religious minority in the country. Before her arrest, Sabet worked as a teacher, collaborating with the National Literacy Committee and serving as director of the Bahá'í Institute for Higher Education for 15 years. While in prison, Sabet began writing poems, which were smuggled out by relatives and were eventually translated into English by Bahiyyih Nakhjavani. *Prison Poems*, a collection of about 70 of Sabet's poems, was published in 2013. After nearly ten years of imprisonment, Sabet was released in September of 2017. "Cocoon" depicts a speaker wrestling with contradictory feelings.

"I'm tossed to and fro, from here to there . . ."

There's a part of me that keeps mourning
for the soft cocoon where I lay,
a part of me that keeps pining
for the delicate **chrysalis** smashed and destroyed
before my eyes that day.

I'm tossed to and fro, from here to there,
caught between **compulsions**;
I'm thrown left and right and back and forth,
longing for the freedom of flight and yet
craving those soft consolations.

When my soul broke free, a part of me
thrilled at the lift of its arc,
but another shrank back in cowering fear
from the threatening fires, from the lowering smoke
that awaited me in here.

All this makes me wonder greatly
about **contrary** desires.
There's something in me approves of flying,
applauds the thought of bravely dying,
yet I weep for the cocoon's demise.

From *Prison Poems*, 2013. Used by permission of George Ronald Publishing Ltd.

NOTES

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

I looked up the denotative meaning of cocoon *in a dictionary, and it's a case that an insect larva spins as protection when turning into an adult. Sabet uses the words* soft *and* lay *around the word* cocoon*, which makes me think that its connotative meaning is a bed or safe place.*

SAMPLE ANNOTATION

Poetry

Free and me rhyme within line 11. That's internal rhyme. Soul and broke show assonance because of the long o sound. This line sounds like music and creates an uplifting tone.

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First Read

Read "Cocoon." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In lines 1–5, what is the speaker mourning? Cite evidence from the text to support your answer.

2. What do lines 6–10 tell you about the speaker's state of mind? Support your answer with evidence from the text.

3. The speaker says in lines 11–15 that a part of her felt thrilled "when my soul broke free." What other emotion does she describe? Cite evidence from the text to support your answer.

4. What is the meaning of the word **craving** as it is used in the text? Write your best definition here, along with a brief explanation of how you arrived at its meaning, and then consult a dictionary to check your answer.

5. The Latin word *contra* means "against." With this information in mind and using context clues from the text, write your best definition of the word **contrary** here.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases
- ✓ figurative language, expressions that are not literally true but express some truth beyond the literal level, including:
    - **metaphor:** an implied comparison between two unlike things to help readers be more aware of the object of the comparison more vividly, such as "her eyes are stars"

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?

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Reread lines 11–20 of “Cocoon.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In lines 11 and 12, the speaker writes, “When my soul broke free, a part of me / thrilled at the lift of its arc.” Based on the context, which word could you use in place of *thrilled* that would have the same connotation and maintain, or keep, the meaning of the line?

   ○ A. When my soul broke free, a part of me / **upset** at the lift of its arc.
   ○ B. When my soul broke free, a part of me / **surprised** at the lift of its arc.
   ○ C. When my soul broke free, a part of me / **exhilarated** at the lift of its arc.
   ○ D. When my soul broke free, a part of me / **pleased** at the lift of its arc.

2. In line 13, the poet uses figurative language to describe the conflict of choosing freedom over comfort: “but another (part of me) shrank back in cowering fear.” Applying knowledge of figurative language and the context of the surrounding lines, what is most likely the connotation of the word *shrank* in the poem?

   ○ A. The connotation is neither positive nor negative, and the connotation of *shrank* relates to “becoming smaller because of cold, heat, or moisture.”
   ○ B. The connotation is negative, and the connotation of *shrank* relates to “becoming smaller because of cold, heat, or moisture.”
   ○ C. The connotation is positive and relates to how the speaker is excited because her soul has broken free of the “cocoon” that was holding her back.
   ○ D. The connotation is negative and relates to how the speaker is fearful because her old life, or “cocoon,” was destroyed.

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Reading Skill: Poetry

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's structure, sound, imagery, and figurative language, consider the following:

✓ the poem's structural elements, such as:
  - poetic form
  - line breaks

✓ structural sound elements, such as:
  - **end rhyme:** words at the end of two or more lines that sound the same
  - **internal rhyme:** words within a line that sound the same

✓ other sound elements, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
  - **assonance:** the repetition of vowel sounds in words, as with the long e sound in "dreams of bees and sheep"

✓ figurative language, such as:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **imagery:** the language and description used that appeals to the five senses

STEP 2: In order to analyze the structure, sound, imagery, and figurative language of a poem, consider the following questions:

✓ What poetic form does the poet use?

✓ What is the structure?

✓ What meaning(s) does the poem convey?

✓ How does the form and structure contribute to the poem's meaning?

✓ How do individual lines and stanzas impact the meaning?

✓ What effect does the rhyme scheme have on the poem?

✓ How does the structure connect to the overall meaning of the poem?

✓ How do the sound elements, such as the author's use of rhyme and rhythm, connect to the overall meaning of the poem?

✓ How do the imagery and figurative language connect to its overall meaning?

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Reread lines 1–10 of “Cocoon.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which words from the poem are examples of assonance?

   ○ A. “There’s a part”
   ○ B. “me that keeps”
   ○ C. “cocoon where I lay”
   ○ D. “freedom of flight”

2. In lines 6–10, the imagery appeals to what sense?

   ○ A. smell
   ○ B. taste
   ○ C. hearing
   ○ D. touch

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Close Read

Use the following to guide you as you closely read and annotate the text.

SKILLS FOCUS

ANNOTATE

1. The words *smashed* and *destroyed* in the first stanza have similar denotations. Which word has a stronger connotation, and why?
2. Reread the first two stanzas. Identify words the author uses that have specific emotional connotations. Explain why you think the author chose these specific words.
3. Reread lines 11 and 12 in the third stanza. Does the word *broke* have a positive or a negative connotation the way it is used here? How could it be used so that it has a different connotation?
4. Analyze the use of end rhyme, internal rhyme, and slant rhyme in the poem, and explain how these sound elements contribute to the poem's meaning.
5. Why does the speaker consider the idea of freedom as taking a chance?

LITERARY ANALYSIS

WRITE

In this poem, Mahvash Sabet describes the conflicting emotions she feels when she is arrested in her home and watches as it is destroyed. She then reflects on why she should feel torn between desiring freedom and wanting the security she once had. Some of the words she chooses to describe her feelings have powerful connotations that help her describe her experience. Write an analysis in which you explain Sabet's purpose for telling this story about her personal experience. Use textual evidence to support your response, including the author's use of connotation and denotation.

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The Invisible One

(Algonquin Cinderella)

FICTION
Traditional Algonquin
(collected by Idries Shah)
1979

Introduction

In his expansive collection of folklore, *World Tales*, author and educator Idries Shah (1924–1996) gives credit, in particular, to the work of Marian Roalfe Cox. Late in the 19th century, Cox spent a year gathering more than 300 Cinderella-like tales from traditions and cultures around the world. One of those is the tale presented here, “The Invisible One,” which comes from the MicMac Indians of the Eastern Algonquins. It is the story of an invisible man residing in a village who can be seen only by his sister and one other girl, the one who will have the opportunity to marry him. One after another, the girls of the village take a test to try to see the Invisible One. Each of them fails until an unassuming young girl, cast aside by her haughty older sisters, attempts the eye test.

“She would try, she thought, to . . . see the Invisible One.”

1 There was once a large village of the MicMac Indians of the Eastern Algonquins, built beside a lake. At the far end of the **settlement** stood a lodge, and in it lived a being who was always invisible. He had a sister who looked after him, and everyone knew that any girl who could see him might marry him. For that reason there were very few girls who did not try, but it was very long before anyone succeeded.

2 This is the way in which the test of sight was carried out: at evening time, when the Invisible One was due to be returning home, his sister would walk with any girl who might come down to the lakeshore. She, of course, could see her brother, since he was always **visible** to her. As soon as she saw him, she would say to the girls:

3 “Do you see my brother?”

4 “Yes,” they would generally reply—though some of them did say, “No.”

5 To those who said that they could indeed see him, the sister would say:

6 “Of what is his shoulder strap made?” Some people say that she would enquire:

7 “What is his moose-runner’s haul?” or “With what does he draw his sled?”

8 And they would answer:

9 “A strip of rawhide[1],” or “a green **flexible** branch,” or something like that.

10 Then she, knowing that they had not told the truth, would say:

11 “Very well, let us return to the wigwam![2]”

12 When they had gone in, she would tell them not to sit in a certain place, because it belonged to the Invisible One. Then, after they had helped to

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

My paraphrase: The sight test happened in the evening, when the Invisible One returned home. The Invisible One’s sister would bring any girl who wanted to see him to the lakeshore.

---

1. **rawhide** stiff, untanned leather
2. **wigwam** a dome-shaped structure made by fastening material over a framework of poles, used by some North American indigenous peoples

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NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

My paraphrase: The girls knew the Invisible One was real because the girls could see his moccasins after he took them off and his sister hung them up. Besides this, none of the girls saw any sign of him, even those who stayed all night.

cook the supper, they would wait with great **curiosity,** to see him eat. They could be sure that he was a real person, for when he took off his moccasins[3] they became visible, and his sister hung them up. But beyond this, they saw nothing of him, not even when they stayed in the place all night, as many of them did.

13 Now there lived in the village an old man who was a widower, and his three daughters. The youngest girl was very small, weak and often ill: and yet her sisters, especially the elder, treated her cruelly. The second daughter was kinder, and sometimes took her side: but the wicked sister would burn her hands and feet with hot cinders, and she was covered with scars from this treatment. She was so marked that people called her *Oochigeaskw*, the Rough-Faced Girl.

14 When her father came home and asked why she had such burns, the bad sister would at once say that it was her own fault, for she had disobeyed orders and gone near the fire and fallen into it.

15 These two elder sisters decided one day to try their luck at seeing the Invisible One. So they dressed themselves in their finest clothes, and tried to look their prettiest. They found the Invisible One's sister and took the usual walk by the water.

16 When he came, and when they were asked if they could see him, they answered, "Of course." And when asked about the shoulder strap or sled cord, they answered: "A piece of rawhide."

17 But of course they were lying like the others, and they got nothing for their pains.

18 The next afternoon, when the father returned home, he brought with him many of the pretty little shells from which wampum[4] was made, and they set to work to string them.

19 That day, poor little Oochigeaskw, who had always gone barefoot, got a pair of her father's moccasins, old ones, and put them into water to soften them so that she could wear them. Then she begged her sisters for a few wampum shells. The elder called her a 'little pest', but the younger one gave her some. Now, with no other clothes than her usual rags, the poor little thing went into the woods and got herself some sheets of birch bark, from which she made a dress, and put marks on it for decoration, in the style of long ago. She made a petticoat and a loose gown, a cap, leggings and a handkerchief. She put on her father's large old moccasins, which were far too big for her, and went

---

[3] **moccasin** a soft leather shoe, having the sole turned up on all sides and sewn to the top in a simple gathered seam

[4] **wampum** small beads strung together and worn as jewelry or used as money

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forth to try her luck. She would try, she thought, to discover whether she could see the Invisible One.

20 She did not begin very well. As she set off, her sisters shouted and hooted, hissed and yelled, and tried to make her stay. And the loafers around the village, seeing the strange little creature, called out "Shame!"

21 The poor little girl in her strange clothes, with her face all scarred, was an awful sight, but she was kindly received by the sister of the Invisible One. And this was, of course, because this noble lady understood far more about things than simply the **mere** outside which all the rest of the world knows. As the brown of the evening sky turned to black, the lady took her down to the lake.

22 "Do you see him?" the Invisible One's sister asked.

23 "I do, indeed—and he is wonderful!" said Oochigeaskw.

24 The sister asked:

25 "And what is his sled string?"

26 The little girl said:

27 "It is the Rainbow."

28 "And, my sister, what is his bow string?"

29 "It is The Spirit's Road—the Milky Way."

30 "So you *have* seen him," said his sister. She took the girl home with her and bathed her. As she did so, all the scars disappeared from her body. Her hair grew again, as it was combed, long, like a blackbird's wing. Her eyes were now like stars: in all the world there was no other such beauty. Then, from her treasures, the lady gave her a wedding garment, and adorned her.

31 Then she told Oochigeaskw to take the *wife's* seat in the wigwam, the one next to where the Invisible One sat, beside the entrance. And when he came in, terrible and beautiful, he smiled and said:

32 "So we are found out!"

33 "Yes," said his sister. And so Oochigeaskw became his wife.

NOTES

SAMPLE ANNOTATION

Comparative Reading

Oochigeaskw attempts the task the other young women failed. She answers the Invisible One's sister's questions correctly and passes the test. Only she can see that the Invisible One is a heavenly being. This proves that she is worthy of living in paradise with the Invisible One.

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THE INVISIBLE ONE

First Read

Read "The Invisible One." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How is Oochigeaskw treated by her older sisters? Explain, citing specific details from the text.

2. How does the Invisible One's sister administer the test of sight? What happens to most of the girls who take the test before Oochigeaskw? Explain.

3. What happens to Oochigeaskw after she recognizes the Invisible One? Describe how her life changes after this fateful moment.

4. Which context clues helped you determine the meaning of the word **flexible** as it is used in paragraph 9? Write your own definition of *flexible* and identify which words or phrases helped you understand its meaning.

5. The Greek word *meros* refers to a "part" or "fraction." Using this information, what do you think is the meaning of the word **mere** in paragraph 21? Write your best definition of *mere* and explain how you figured it out.

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Reading Skill: Comparative Reading

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the use or discussion of archetypes in texts, note the following:

- ✓ subjects or topics of the texts
- ✓ the theme in each work
- ✓ characters' actions, opinions, and motivations that suggest archetypical desires and character types, such as:
  - Yearning for paradise (for example, the explorer, innocent, sage)
- ✓ settings and situations that suggest archetypes, such as:
  - The Forest: represents fertility, home of the Great Mother, symbolically primitive
  - A Mountain: the highest peak; place to gain greatest insight
  - The Task: something that must be done
  - The Small Town: represents intolerance
- ✓ symbols that may represent important concepts, such as:
  - Water: purification
  - Fire: knowledge, rebirth

STEP 2: In order to compare and contrast the use or discussion of archetypes in texts, consider the following questions:

- ✓ What archetypes (characters, settings, symbols) does each author use?
- ✓ How does the author connect the character to a classical character archetype? What message is the author trying to send by choosing this character archetype?
- ✓ What is the setting or situation in the text? How does it influence the tone and message the author conveys?
- ✓ What symbols does the author choose to include in the text? How might these symbols represent universal themes in the text?
- ✓ What is the purpose of using these archetypes to explore these topics?

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Reread paragraphs 13–15 of “The Invisible One.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the setting of the story help you better understand how archetypes affect characterization in the folktale?

   ○ A. The story is set near the water, so I know the characters will be pure and good.
   ○ B. The story is set near a forest, so I know the characters live very simply.
   ○ C. The story is set in a small town, so I know the characters will be judgmental.
   ○ D. The story is set by a mountain, so I know the characters value knowledge.

2. How does the symbol of fire foreshadow what will happen to Oochigeaskw?

   ○ A. She will recover from her burns and her life will change.
   ○ B. She will soon face a very dangerous situation.
   ○ C. She will use her burns to get the attention of the Invisible One.
   ○ D. She will seek revenge on her sisters after she marries the Invisible One.

3. What can you learn about the Invisible One’s sister based on her choice of where to walk with the girls who claim to see her brother?

   ○ A. She is deceitful.
   ○ B. She is pure.
   ○ C. She is hopeful.
   ○ D. She is clever.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ The text's meaning
    - Always start by reading the text carefully and asking yourself what it is about.
- ✓ Words and phrases that are important to maintaining this meaning
    - Important words and phrases might include proper names, places, or statistics.
- ✓ Confusing or unfamiliar words, phrases, or passages
    - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ Figurative language and expressions
    - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ Long, complicated sentences
    - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ The order in which events and ideas appear
- ✓ The text's length

STEP 2: To paraphrase content from a text, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ Does the text contain figurative expressions that need to be interpreted?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

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Reread paragraph 19 of "The Invisible One." Then complete the chart by matching each of the student's writing samples about the paragraph to the description that best matches it.

YOUR TURN

PRACTICE

Descriptions	
A	Paraphrase
B	Summary

Student's Writing Sample	Description
Oochigeaskw got old moccasins from her father, a few wampum shells from her sister, and birch bark from the woods. She made new clothes out of the birch bark, decorating it in an old-fashioned style, and put on the oversized old moccasins. Then she went to find out if she could see the Invisible One.	
Oochigeaskw, who normally went barefoot, got an old pair of her father's moccasins and softened them in water so she could wear them. Next she begged her sisters to give her a few wampum shells. Her elder sister called her a pest, but the younger one gave her a few shells. Poor little Oochigeaskw had only rags to wear, so she went into the woods and got birch bark to use as clothes. She made a dress, which she decorated with marks, as people had done in the past. She also made a petticoat, loose gown, cap, leggings, and handkerchief. She put on the oversized moccasins and left home to try to see the Invisible One.	

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THE
INVISIBLE
ONE

Close Read

Reread “The Invisible One.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Water is known as a symbol archetype for purification or starting anew. Find evidence in the text that shows the lakeshore setting and other descriptions of water and bathing. Compare and contrast the use of this archetype in the text.
2. Locate and paraphrase evidence in the text that shows why other girls who tried to marry “The Invisible One” were not successful.
3. Identify the use of a simile in “The Invisible One” and explain how it contributes to the meaning of the story.
4. Highlight and explain evidence that shows how the Rough-Faced Girl would respond to this question: Why do we take chances?

LITERARY ANALYSIS

WRITE

Two popular character archetypes often found in literature are “The Innocent” and “The Rebel.” “The Innocent” describes a sweet-natured, possibly even weak, character. In contrast, “The Rebel” describes a character who doesn’t quite fit in and takes risks that make him or her stand out from the crowd. Using evidence from “The Invisible One,” write a literary analysis in which you take a position on the following question: Is Oochigeaskw, The Rough-Faced Girl, “The Innocent” or “The Rebel”? Be sure to clearly state your claim and defend it by finding ample details from the text to support your response.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Write a headline about a common event or a current event, and make sure to use one or more vocabulary words. Using vocabulary words in different contexts helps you remember the word and make sure that you understand how to use it. (ex. Local Pond Will ***Stagnate*** Without Aeration)
2. Identify and highlight the root of each vocabulary word. Then, explain how it helps you make an inference about the word's meaning. The roots in this list include:
    - *aster:* (Greek) star
    - *astro:* (Greek) relating to outer space
    - *seq:* (Latin) follow
    - *duc:* (Latin) lead

    Students may also use an online or print dictionary to look up the roots of these vocabulary words.

    (ex. An ***astronaut*** is a person who is trained to explore outer space.)
3. Identify a word in this vocabulary list with a positive or negative connotation and write a sentence that helps readers infer what kind of connotation it has. Classifying a word's connotation as positive, negative, or neutral can help you figure out when it is appropriate to use. (ex. The student sent a handwritten note to his neighbor to show ***sympathy*** after his neighbor's dog passed away.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied why people and characters take chances. Think of a modern story, movie, or show in which a character takes a risk. What risk does the character take? Why does he or she take that risk? Do you think that this risk is worth taking? Use as many Big Idea and Academic Vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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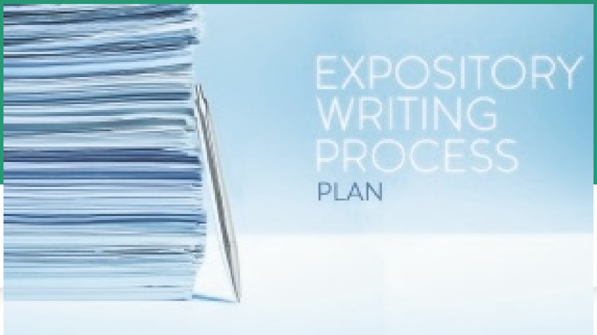
Extended Writing Project and Grammar

EXTENDED WRITING PROJECT
EXPOSITORY WRITING



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

In a variety of genres, the authors of the texts in this unit explore the value of taking risks to achieve rewards. Whether one is learning to read, overcoming a terrible tragedy, or simply getting on with life, any decision can involve a risk. While there is always a chance that something will go wrong, often great, unforeseen opportunities come from risk-taking.

Writing Prompt

What happens when we take risks?

Choose three informational texts from this unit, including research links in the Blasts, and explain how the authors inform readers about their risk-taking subjects. Identify the risks individuals take and the outcomes of those risks. Include a clear central idea or thesis statement, and cite evidence from each text to explain your conclusions. Regardless of which sources you choose, be sure your essay includes the following:

- ✓ an introduction and conclusion
- ✓ a central idea or thesis statement
- ✓ a logical organization
- ✓ information from multiple sources
- ✓ relevant supporting details
- ✓ varied, effective transitions

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to

- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Expository Writing

Expository writing informs readers about real people, places, things, and events. It includes ideas, concepts, and information that needs to be organized in a logical way such as definition, classification, compare/contrast, and cause/effect. Good expository writing also includes a clear thesis statement or idea of the essay, and the writer develops that central idea with relevant supporting details, such as descriptions, examples, reasons, quotations, and relevant facts. The characteristics of expository writing include:

- an introduction
- a central idea or thesis statement
- logical organization
- information from multiple sources
- relevant supporting details
- a conclusion

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of expository writing to create your own expository essay.

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Before you get started on your own expository essay, read this final version that one student, Aiko, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of expository writing that Aiko included in her essay.

STUDENT MODEL **READ AND ANNOTATE**

NOTES

Risks Teach Valuable Lessons

1 People take risks every day. Many risks are small, such as trying a new type of food. Other risks are bigger, such as moving across the country. Whether big or small, all risks have something in common. People can never be certain of how a risk will turn out. Every time a person takes a risk, there is a chance that they will lose something valuable. Frederick Douglass, the crew of the *Challenger*, and members of the Biloxi-Chitimacha-Choctaw Native American tribe are examples of people who have risked devastating losses to pursue worthy goals. Even though these risks and the outcomes of these risks differ, they all teach essential lessons about determination and bravery in the face of great challenges.

2 In his autobiography *Narrative of the Life of Frederick Douglass, an American Slave*, Douglass describes dangerous risks that he took on the road to freedom. Born into slavery, Douglass was legally denied an education. When he was young, however, the mistress of one house started to teach him how to read until her husband told her to stop. She then became angry and violent when Douglass tried to learn on his own. Douglas recalls the rage: "I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension." Douglass knew that there could be serious personal and legal consequences if he were caught, but he decided that knowledge was worth the risk. Douglass saw knowledge as part of his long-term plan to escape slavery. He explains, "I looked forward to a time at which it would be safe for me to escape. I was too young to think of doing so immediately; besides, I wished to learn how to write, as I might have occasion to write my own pass." Douglass's efforts gave him a way to pursue freedom. After several years, he learned how to read and write. The risks Douglass took in pursuit of his goal also teach readers valuable lessons. His success teaches the values of perseverance and faith in one's own abilities.

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3 However, failure teaches lessons, too. In 1986, the crew of the space shuttle *Challenger* set out to make new discoveries in space, but they lost their lives in a space shuttle disaster. In his speech “Address to the Nation on the Explosion of the Space Shuttle *Challenger*,” President Ronald Reagan reminds Americans that the crew was willing to do a dangerous job. They wanted to travel into space because they believed that the mission would be worth the risk. He says, “They had a hunger to explore the universe and discover its truths.” The *Challenger* crew was well prepared and planning to study important questions about the universe. Tragically, they never had a chance to achieve that goal; the space shuttle exploded after takeoff. Despite this devastating end, Americans can still learn a valuable lesson from the *Challenger* crew. Reagan explains that “the future doesn’t belong to the fainthearted; it belongs to the brave. The *Challenger* crew was pulling us into the future, and we’ll continue to follow them.” The crew was willing to risk their lives in search of knowledge about the universe. Their efforts teach the values of selflessness and bravery.

4 The risks that one needs to take to pursue a goal can also change over time. This is evident in “The Vanishing Island,” an informational article by Anya Groner. In the early 1800s, many members of the Biloxi-Chitimacha-Choctaw Native American tribe established a community on a small island off the coast of Louisiana, and it became a “cultural homeland.” The island is called Isle de Jean Charles. Since the mid-twentieth century, however, the land on the island has been rapidly eroding due to storms, river engineering, and pollution. The landform may not even exist by 2050. As a result, many members of the tribe will risk giving up their land and homes to relocate the community to a new site. Chief Naquin, the current chief of the Biloxi-Chitimacha-Choctaw Native American tribe, compared the loss of this island to “the loss of a family member.” Leaving that land will be painful, but members are dedicated to preserving their history, community, and culture at the new site. For example, tribal secretary Chantel Comardelle envisions a museum that guides visitors through the history of the island. Many members of the community also value family. To encourage interactions among family members at the new site, they want to build groups of houses with shared backyards. These plans address important

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NOTES

issues, but many residents on Isle de Jean Charles will still need to endure a difficult move. Their sacrifices teach readers the values of determination and resilience through the tribe's ability to recover from a loss.

5 *Narrative of the Life of Frederick Douglass, an American Slave,* "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," and "The Vanishing Island" inform readers about historic risks that people have taken to pursue their goals. They show that each person faced hardships as a result of their decisions, and the *Challenger* crew tragically lost their lives. However, their stories continue to teach lessons about honorable qualities. They set examples that readers can follow when they need to decide if they want to take a risk for an important goal.

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PLAN YOUR EXPOSITORY ESSAY

WRITE

Writers often take notes about their ideas before they sit down to write. Think about what you've learned so far about expository writing to help you begin prewriting.

- **Purpose:** What do you want readers to know or understand after reading your expository essay?
- **Audience:** What does your audience already know about your topic? What do they need to know?
- **Introduction:** Which texts from the unit would you like to write about? What are the risk-taking subjects of these texts?
- **Central idea:** How do the authors of those texts inform readers about their risk-taking subjects? What risks do individuals take? What are the outcomes of those risks?
- **Organization:** How can you order your information logically so that your ideas will be clear to readers? Which text structure or structures are best suited to the information you plan to convey?
- **Information from multiple sources:** What textual evidence from the three texts might you convey your ideas? Is any additional information needed to answer the prompt?
- **Relevant supporting details:** What kinds of details connect most directly to your central idea?
- **Conclusion:** How can you best summarize your explanation?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will discuss in your expository essay.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Writing Central Ideas

Before you begin writing your essay, use this checklist to ask yourself the following questions:

- What topic is the prompt asking me to write about?
- What central idea can unify my thinking about this topic?
- How can I express my central idea in a thesis statement?
- Where should I place my thesis statement to best engage the reader and introduce the body of my essay?

Here are some strategies to introduce and develop your central idea and topic clearly:

- Think about the topic and central idea of your essay.
  - > The central idea should unify your thinking about the topic.
  - > Identify as many central ideas as you intend to support with information.
- Write a clear thesis statement about the central idea. Your thesis statement should
  - > respond completely to the writing prompt;
  - > help the reader anticipate the body of your essay;
  - > be placed in the introduction of your essay.

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YOUR TURN

PRACTICE

Read the central ideas below. Then, complete the chart by placing them into two categories: those that are central ideas and those that are supporting details that develop central ideas.

Central Ideas	
A	I lived in Master Hugh's family about seven years. During this time, I succeeded in learning to read and write. —from *Narrative of the Life of Frederick Douglass, an American Slave*
B	I immediately walked over, picked up the shark and placed him back into the water and told him to live free. I swear the shark looked at me with gratitude. He was alive because I spoke up for him and he knew it. —from "The Day I Saved a Life"
C	Today is a day for mourning and remembering. —from "Address to the Nation on the Explosion of the Space Shuttle *Challenger*"
D	If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. —from *Narrative of the Life of Frederick Douglass, an American Slave*
E	And perhaps we've forgotten the courage it took for the crew of the shuttle. But they, the *Challenger* Seven, were aware of the dangers, but overcame them and did their jobs brilliantly. —from "Address to the Nation on the Explosion of the Space Shuttle *Challenger*"
F	Movies like *Jaws, Day of the Shark, Shark Night, Deep Blue Sea,* etc., give us the impression of a mindless killing machine out to kill all human beings. Well, I've seen another side of the shark and I've seen it up close and personal. —from "The Day I Saved a Life"

Central Ideas	Supporting Details

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WRITING CENTRAL IDEAS

WRITE

Use the questions in the checklist to write the central idea of your expository essay.

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Writing Skill: Organizing Expository Writing

As you consider how to organize your writing for your expository essay, use the following questions as a guide:

- What is the topic of my essay?
- How can I summarize the central idea of my essay in a statement?
- Do I see a pattern in the way I want to present my information that is similar to a specific text structure?
- Which organizational structure should I use to present my information?

Follow these steps to plan the organization of your expository essay:

- Identify your central idea.
  > Write a statement that will present your central idea in the first paragraph.
- Consider which logical organizational structure will best present and support your central idea.
  > **description:** details a subject's characteristics
  > **problem and solution:** presents a problem or series of problems with suggestions on how to solve them
  > **chronological:** presents facts, events, or details in the order in which they occurred in time
  > **compare and contrast:** explains similarities and differences between two or more things
  > **cause and effect:** explains how or why something happened
  > **sequence:** presents steps in a process
- Consider visual elements to organize and present information.
  > **headings** to organize your essay into groups of information
  > **graphics,** such as charts or tables, to visually represent large amounts of information
  > **multimedia,** such as video, sound, and hypertext links, to aid comprehension

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YOUR TURN

PRACTICE

Read the informational text titles below. Then, complete the chart by writing the organizational structure that would best convey the ideas of each text.

Organizational Structure Options			
compare and contrast	description	chronological	cause and effect

Informational Text Title	Organizational Structure
"A Brief History of Ornithology"	
"On Puffins and Penguins: An Exclusive Look at Their Similarities and Differences"	
"Why Can't Ostriches Fly?"	
"A Guide to Flightless Birds"	

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YOUR TURN

PRACTICE

Complete the chart below by writing a short summary of what you will focus on in each paragraph of your expository essay.

Outline	Summary
Introduction	
Body Paragraph 1	
Body Paragraph 2	
Body Paragraph 3	
Conclusion	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning whether each source is relevant and credible:

First, reread the sources and identify the following:

- what kind of source it is, including video, audio, or text, and where the source comes from
- places where information seems inaccurate, biased, or outdated
- places where information seems irrelevant or incomplete

As you work to improve writing by discerning whether the sources are trustworthy, consider the following questions:

- Is the material *relevant*—appropriate and related to your topic?
- Is the material *reliable*—published by a well-established source or expert author and based on the most current information?
- Is the material *credible*—based in fact and can be verified by evidence and other sources?
- Is the material *valid*—containing arguments that are sound and logical?

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YOUR TURN

PRACTICE

Read the factors below. Then, complete the chart by placing them into two categories: those that show a source is credible and reliable, and those that do not.

Factors	
A	The website's primary objective is to sell a product.
B	The text is objective and does not contain any illogical arguments.
C	The article is based solely on the author's opinion.
D	The author is an academic who has written ten scholarly works on the topic of your writing.
E	A Twitter post has a link to an article, but the author's qualifications are unknown.
F	The article includes verifiable facts.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart by filling in the title and author of a source and answering the questions about it.

Source Questions	Answer
Source Title and Author: ______________________________	
Is it reliable? Has the source material been published in a well-established book, periodical, or website? Is the source material up-to-date or based on the most current information?	
Is it accurate? Is the source based on factual information that can be verified by another source?	
Is it credible? Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Is it biased? Is the source material objective and unbiased?	
Is it valid? Does the source contain logical arguments?	
Is it relevant? Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Decision: Should I use this source in my expository essay? Does it effectively support my central idea?	

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Writing Skill: Evidence and Analysis

To ensure that your evidence and analysis support your central idea, ask yourself the following questions:

- What is my central idea about this topic?
- What does a reader need to know about the topic in order to understand the central idea?
- What kinds of evidence and details will best support my central idea?
- Does this evidence relate closely to my central idea?
- Where can I find more relevant evidence that will provide stronger support for my point?
- Have I explained the evidence that I've provided to support my central idea?
- Have I provided analysis that connects and elaborates on the evidence I've provided?

Here are some suggestions for how you can provide strong analysis of your evidence:

- Be sure to consult credible sources.
- Use different types of evidence, such as
  - facts that are specific to your topic;
  - definitions to explain difficult concepts, terms, or ideas;
  - relevant anecdotes that provide deeper insight into your topic;
  - examples, details, and other information from multiple sources.
- Demonstrate how the evidence provides background information on the topic.
- Explain how the evidence connects to and supports your central idea.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Aiko wants to improve the supporting details of a previous draft of her expository essay. How can she rewrite the underlined sentence to provide more support?

> In his autobiography *Narrative of the Life of Frederick Douglass, an American Slave*, Douglass describes many risks he took. However, Douglass is not the only person who took risks. Some kids helped him. This shows that it was also risky to agree to teach an enslaved person at the time.

○ A. Douglass knew some white children, and he says, “As many of these as I could, I converted into teachers.”

○ B. Douglass gave bread to some boys, “who, in return, would give me that more valuable bread of knowledge.”

○ C. Even though it was “almost an unpardonable offence to teach slaves to read in this Christian country,” some local boys agreed to teach him.

○ D. Douglass recalls chatting with some white boys about slavery: “These words used to trouble them; they would express for me the liveliest sympathy.”

2. Aiko would like to add a relevant supporting detail to a previous draft of her paragraph on “Address to the Nation on the Explosion of the Space Shuttle *Challenger*.” Which quotation could best follow and provide support for her last sentence?

> Failure can have a great impact on people, too. For example, when the crew of the *Challenger* died on their mission, the American people were deeply affected by the loss. The tragedy was a reminder that failure is part of success.

○ A. “Nineteen years ago, almost to the day, we lost three astronauts in a terrible accident on the ground. But we’ve never lost an astronaut in flight; we’ve never had a tragedy like this. And perhaps we’ve forgotten the courage it took for the crew of the shuttle.”

○ B. “I know it is hard to understand, but sometimes painful things like this happen. It’s all part of the process of exploration and discovery. It’s all part of taking a chance and expanding man’s horizons.”

○ C. “I’ve always had great faith in and respect for our space program, and what happened today does nothing to diminish it. We don’t hide our space program.”

○ D. “We’ll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here; our hopes and our journeys continue.”

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YOUR TURN

PRACTICE

Complete the chart below by identifying a relevant detail from each selection you've chosen that you can use to develop your own central idea.

Text	Relevant Detail
Selection #1	
Selection #2	
Selection #3	

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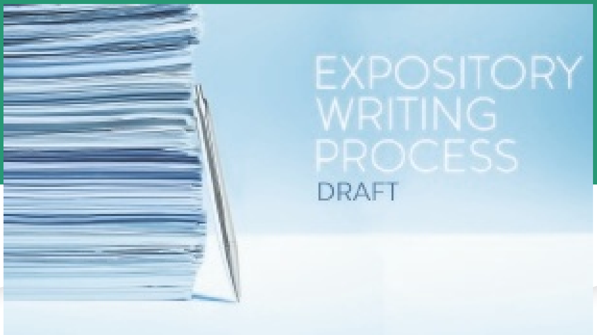

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR EXPOSITORY ESSAY

WRITE

You have already made progress toward writing your expository essay. Now it is time to write your first draft.

Use your plan and other responses in your Binder to draft your expository essay. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has a clear central idea, logical organization, credible sources, and strong evidence and analysis:

Draft Checklist:

☐ Does my central idea or thesis statement clearly respond to the prompt?

☐ Does the organization of my essay make sense?

☐ Have I selected sources that are relevant and credible?

☐ Have I developed my essay by using relevant supporting details and included analysis to connect those details to my central idea?

☐ Have I made my ideas clear to readers?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Aiko's expository essay. You will see places where she has revised parts of her expository essay as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Aiko will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Risks Teach Valuable Lessons

~~Everybody takes risks even through they can never be certain of how a risk will turn out. Some risks are small. Some are big. Every time a person takes a risk, risking losing something. The risks that Frederick Douglass, the *Challenger* crew, and members of the Biloxi-Chitimacha-Choctaw Native American tribe took were very different, but they all show that risk-taking can help people learn lessons about determination in the face of challenges.~~

People take risks every day. Many risks are small, such as trying a new type of food. Other risks are bigger, such as moving across the country. Whether big or small, all risks have something in common. People can never be certain of how a risk will turn out. Every time a person takes a risk, there is a chance that they will lose something valuable. Frederick Douglass, the crew of the *Challenger*, and members of the Biloxi-Chitimacha-Choctaw Native American tribe are examples of people who have risked devastating losses to pursue worthy goals. Even though these risks and the outcomes of these risks differ, they all teach essential lessons about determination and bravery in the face of great challenges.

Introductions and Conclusions

Aiko decides to develop her ideas in her introduction by adding some thoughts from her freewriting session. She also adds more information about the people she will write about to clarify why she chose to analyze their stories in her essay. After reviewing these changes, Aiko sees that she still needs to engage readers at the beginning of her paragraph, so she adds a new sentence as a hook.

In his autobiography *Narrative of the Life of Frederick Douglass, an American Slave*, Douglass describes many dangerous risks taking. Born into slavery, Douglass was legaly denied an education. When he was young, the mistress of one house started to teach him how to read until her husband told her to stop. She then got angry and becomes violent when Douglass tried to learn on his own. Douglass says, "I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension." Still, Douglass, wanting to learn, he explains, "All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the *inch*, and no precaution could prevent me from taking the *ell*." Douglass's efforts made a

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difference. After several years, he learned how to read and write. The risks Douglass took in pursuit of his goal also teach readers valuable lessons. His success teaches the values of perseverance and faith in one's own abilities.

~~In 1986, The crew of the space shuttle *Challenger* set out to making new discoveries in space; but they lost they're lives in a space shuttle disaster. In his speech "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," president Ronald Reagan reminds Americans that the crew was willing to do a dangerous job. Believing that their mission would be worth the risk, there were important questions about the universe that the *Challenger* crew was planning to study.~~

However, failure teaches lessons, too. In 1986, the crew of the space shuttle *Challenger* set out to make new discoveries in space, but they lost their lives in a space shuttle disaster. In his speech "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," President Ronald Reagan reminds Americans that the crew was willing to do a dangerous job. They wanted to travel into space because they believed that the mission would be worth the risk.

Unfortunately, they never had a chance to acheive that goal, the Space Shuttle exploded after takeoff. Despite this tragic end, Americans are still to learn a valuable lessen from the *Challenger* crew. Reagan's explaining "The future doesn't belong to the fainthearted; it belongs to the brave. The *Challenger* crew was pulling us into the future, and we'll continue to follow them." The crew was willing to risk their lives to find out new information about the universe. Their efforts teach putting others before yourself and bravery.

~~The risks that you need to take to go after a goal aren't always the same over time. This is evident in "The Vanishing Island," an informational article by anya groner. In the early 1800s, many members of the Biloxi-Chitimacha-Choctaw Native American tribe established a community on a small island off the coast of Louisiana called Isle de Jean Charles, and it became a "cultural homeland." Since the mid-twentieth century, however, the land on the Island has been disappearing into the water that's around the Island at a fast rate. It may not even exist by 2050. As a result, many members of the~~

NOTES

Transitions

Aiko sees that the relationship between ideas from one paragraph to the next is unclear. She decides to use a transition word and a clear topic sentence to show the relationship between the two paragraphs. She uses the linking word *however* to show readers that the outcome of the *Challenger* crew's risk contrasts with the successful outcome of Frederick Douglass's risk.

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NOTES

~~tribe will risk giving up their land and homes to relocate the community. Chief Naquin, the current chief of the Biloxi-Chitimacha-Choctaw Native American tribe, compared the loss of this island to "the loss of a family member." But the members' not giving up and dedicated to preserving their history, community, and their culture on the new site. The tribal secretary Chantel Comardelle wants a museum that guides visitor's through the history of the island. Many members of the community also value family. And building houses that give extended families shared backyards. These plans address important issues, but many residents on Isle de Jean Charles will still need to go through a major move, and that teaches readers a lot.~~

The risks that one needs to take to pursue a goal can also change over time. This is evident in "The Vanishing Island," an informational article by Anya Groner. In the early 1800s, many members of the Biloxi-Chitimacha-Choctaw Native American tribe established a community on a small island off the coast of Louisiana, and it became a "cultural homeland." Since the mid-twentieth century, however, the land on the island has been rapidly eroding due to storms, river engineering, and pollution. The landform may not even exist by 2050. As a result, many members of the tribe will risk giving up their land and homes to relocate the community to a new site. Chief Naquin, the current chief of the Biloxi-Chitimacha-Choctaw Native American tribe, compared the loss of this island to "the loss of a family member." Leaving that land will be painful, but members are dedicated to preserving their history, community, and culture at the new site. The tribal secretary Chantel Comardelle envisions a museum that guides visitors through the history of the island. Many members of the community also value family. To encourage interactions among family members at the new site, they want to build groups of houses with shared backyards. These plans address important issues, but many residents on Isle de Jean Charles will still need to endure a difficult move. Their sacrifices teach readers the values of determination and resilience through the tribe's ability to recover from a loss.

Chief Naquin, the current chief of the Biloxi-Chitimacha-Choctaw Native American tribe, compared the loss of this island to "the loss of a family member." Leaving that land will be painful, but members are dedicated to preserving their history, community, and culture on

Improving Writing

Aiko wants her expository essay to sound professional and informative. She recognizes that words and phrases such as *you, a lot,* and *go after* are fine to use in conversations, but don't read as well in an expository essay. She decides to find synonyms for certain words and phrases that work better with the serious tone of her essay. Aiko also wants to improve the cohesion of her expository essay. She adds a clarifying phrase before the conjunction *but*, and changes a sentence fragment into a complete sentence.

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NOTES

the new site. For example, tribal secretary Chantel Comardelle envisions a museum that guides visitors through the history of the island. Many members of the community also value family. To encourage interactions among family members on the new site, they want to build groups of houses with shared backyards. These plans address important issues, but many residents on Isle de Jean Charles will still need to endure a difficult move. Their sacrifices teach readers the values of determination and resilience, the ability to recover from a loss.

~~People need to consider when risks are worth taking and when they are not worth taken. *Narrative of the Life of Frederick Douglass, an American Slave,* "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," and "The Vanishing Island," are stories about people who took major risks. The risks that they took were very different, but they all show that risk-taking can help people learn lessons.~~

Narrative of the Life of Frederick Douglass, an American Slave, "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," and "The Vanishing Island" inform readers about historic risks that people have taken to pursue their goals. They show that each person faced hardships as a result of their decisions, and the *Challenger* crew tragically lost their lives. However, their stories continue to teach lessons about honorable qualities. They set examples that readers can follow when they need to decide if they want to take a risk for an important goal.

Introductions and Conclusions

Aiko revises her conclusion by clearly reviewing her thesis statement and supporting details. To leave her readers with a lasting impression, she tries to motivate them by adding the final line. It reminds readers that they can use the information in this essay when they need to decide whether or not to take a risk.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim needs to be stated more clearly
  - > your ideas and reasoning need more analysis or support
  - > writing could be more clear or cohesive
  - > grammar, punctuation, or usage could be improved so that errors do not get in the way
- what type of revision would best address each piece of feedback, for example:
  - > revising your claim and adding details to improve clarity
  - > explaining the connections between support and your claim to add analysis
  - > adding concrete details, quotations, and definitions to provide stronger support of your claim revising and adding transitions to increase cohesiveness
- whether the suggestions are free from error and help meet your writing goals

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Below is feedback Aiko received from a peer on an earlier draft of her essay. Choose the best answer to each question about this feedback.

Your expository essay taught me about risk-taking, and I thought your central idea was clear. In paragraph 4, I'm not sure what you meant when you wrote "It may not even exist by 2050." In addition, one of your body paragraphs was not as detailed as the others. You also used the apostrophe incorrectly in the words *members* and *visitors*.

1. Which piece of feedback on Aiko's draft will help her address the most significant issue?

   ○ A. I thought your central idea was clear.
   ○ B. In paragraph 4, I'm not sure what you meant when you wrote "It may not even exist by 2050."
   ○ C. In addition, one of your body paragraphs was not as detailed as the others.
   ○ D. You also used the apostrophe incorrectly in the words *members* and *visitors*.

2. Which of the following revision strategies would **best** address the feedback that was most significant in Question 1?

   ○ A. revising the central idea
   ○ B. adding transitions
   ○ C. improving word choice
   ○ D. adding concrete details

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Introductions and Conclusions

Before you write your introduction and conclusion, ask yourself the following questions:

- What is my claim? Have I recognized relevant counterclaims? How can I use them to make my own claim more unique and specific?
- How can I introduce my claim so it is clear to readers?
- How can I restate the claim in my conclusion?
- How can I write my conclusion so that it follows logically from my argument?
- How can I conclude with a memorable comment or call to action?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  > Talk about your topic, explaining what you already know and your ideas about your topic.
  > Talk about what you want readers to remember when they finish reading your essay.
- Freewriting
  > Freewrite for ten minutes about your topic.
  > Focus on discovering new ideas—don't worry about grammar, punctuation, or having fully formed ideas.

After you have either discussed with a peer or done some freewriting, review your notes and do the following:

- Think about what you want to express in your introduction.
  > Write a possible hook.
  > Briefly state your claim and include two elements:
    o an acknowledgement of relevant counterclaims
    o how your claim is different from other claims on your topic
- Think about what you want to express in your conclusion.
  > Rephrase your claim to show its importance.
  > Briefly summarize your argument.
  > Finish your conclusion with an idea that will be memorable for your reader.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following introduction is from a previous draft of Aiko's essay. Aiko would like to replace the underlined sentence with a sentence that better grabs readers' attention and introduces her central idea. Which of these would be the BEST replacement for the underlined sentence?

> Lots of different people take risks. Even if a risk leads to failure, there is always a lesson to learn. There are lessons for the people who have taken the risks, but there are also lessons for people who learn about them. Frederick Douglass, the *Challenger* crew, and the Biloxi-Chitimacha-Choctaw Native American tribe are examples of risk-takers. Their risks and the outcomes of their risks differ, but their stories all teach valuable lessons.

○ A. Have you ever taken a risk that didn't work out?
○ B. I don't like taking risks.
○ C. Sometimes people should not take risks.
○ D. Members of the Biloxi-Chitimacha-Choctaw Native American tribe are taking a risk.

2. The following conclusion is from a previous draft of Aiko's essay. Aiko would like to add a sentence to bring her essay to a more effective close. Which sentence could she add after the last sentence to help achieve this goal?

> Frederick Douglass, the *Challenger* crew, and members of the Biloxi-Chitimacha-Choctaw Native American tribe all took risks to pursue important goals. Frederick Douglass found ways to learn how to read and write even though it was illegal for him to get an education at the time. The *Challenger* crew wanted to explore space, but they lost their lives just after their shuttle took off. Members of the Biloxi-Chitimacha-Choctaw Native American tribe wanted to reestablish their homes and culture on new land, and the outcome of their work was not known when "The Vanishing Island" was published. Even though these risks and their outcomes differ, they all teach essential lessons.

○ A. The lesson from the Biloxi-Chitimacha-Choctaw Native American tribe is the most recent example.
○ B. What is an example of a lesson that you learned from each selection?
○ C. I think that the lessons I learned from each story apply to my life and my classmates' lives as well.
○ D. Each story shows readers personal qualities that everyone can work to develop.

INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the steps on the previous page to revise the introduction and conclusion of your expository essay.

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Writing Skill: Transitions

Before you revise your current draft to include varied and purposeful transitions, think about

- the key ideas you discuss in your body paragraphs;
- the organizational structure of your essay (description, problem and solution, chronological, compare and contrast, cause and effect, sequence) and appropriate transitions for that structure;
- the relationships among ideas and concepts.

Next, reread your current draft and note areas in your essay where

- the organizational structure is not yet apparent;
    - > For example, if you are comparing and contrasting two texts, your explanations about how two texts are similar and different should be clearly stated.
- the relationship between ideas from one paragraph to the next is unclear;
    - > For example, an essay that describes a process in sequential order should make clear the order of steps using transitional words like *first, then, next,* and *finally.*
- the relationship between ideas within a paragraph is unclear.
    - > For example, when providing evidence to support an idea in a topic sentence, you should introduce the evidence with a transition such as *for example* or *to illustrate*.

As you work to improve writing by using transitions, use this checklist to ask yourself the following questions:

- What kind of transitions should I use to make the organizational structure clear to readers?
- Which transition best connects the ideas within a paragraph? What about ideas across paragraphs?
- What transitions create cohesion, or a united whole, among ideas and concepts?
- Are my transitions varied and appropriate?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is an excerpt from a previous draft of Aiko's expository essay. Aiko notices that her introduction and first body paragraph are not clearly connected to one another, so she wants to revise the underlined sentence. Which of the following sentences clearly shows how the central idea of the first body paragraph relates to the topic of the essay?

> Frederick Douglass, the crew of the *Challenger*, and members of the Biloxi-Chitimacha-Choctaw Native American tribe all risked losses in pursuit of their goals. Even though their risks and the outcomes of their risks differ, they all required courage.
>
> Douglass describes a major risk that he took in his autobiography. Born into slavery, Douglass was legally denied an education. At first, his mistress started teaching him how to read, but after she changed her mind about teaching him, she became angry and violent when he tried to learn on his own.

○ A. In Frederick Douglass's autobiography, Douglass described how he learned to read and write while risking severe punishment.
○ B. In Frederick Douglass's autobiography, Douglass described his effort to learn how to read and write, and the outcome of this risk was positive.
○ C. As an example, Frederick Douglass described major risks that he took while learning how to read and write.
○ D. As an example, Frederick Douglass wrote about acts of courage in his autobiography.

2. Below is a body paragraph from a previous draft of Aiko's expository essay. Aiko would like to add a transition word or phrase to help readers move from sentence 1 to sentence 2. Which transition will work best?

> (1) Risks can also have tragic outcomes. (2) The space shuttle *Challenger* exploded after takeoff in 1986. (3) After the disaster occurred, President Reagan reflected on this tragedy in his speech "Address to the Nation on the Explosion of the Space Shuttle *Challenger*." (4) He mourned the loss of the crew and emphasized that their risks took great courage. (5) He said, "And perhaps we've forgotten the courage it took for the crew of the shuttle. (6) But they, the *Challenger* Seven, were aware of the dangers, but overcame them and did their jobs brilliantly."

○ A. Similarly,
○ B. For example,
○ C. In addition to that detail,
○ D. As a result,

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TRANSITIONS

WRITE

Use the questions in the checklist to revise one of your body paragraphs. Look for a variety of ways to use words, phrases, and clauses to create cohesion and to clarify the relationships among the concepts and ideas in this section. Those ideas may include your central idea, supporting details, and analysis.

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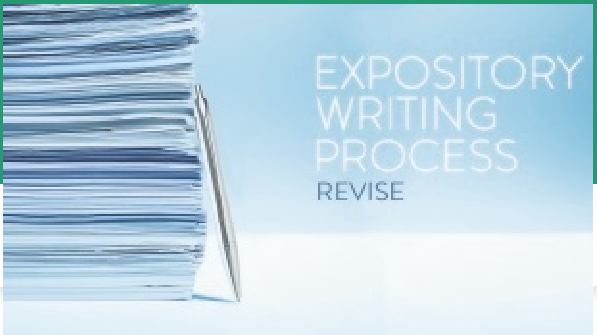

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your expository essay. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
	Clarity	
Identify the information you want to convey and any concepts that need to be explained. Annotate places where you can add domain-specific vocabulary to clarify information or explain a concept.	Clarify information or explain a concept by using domain-specific vocabulary. Remember to think about whether or not you need to define a term for your audience.	Since the mid-twentieth century, however, the land on the island has been ~~disappearing into the water that's around the Island at a fast rate.~~ rapidly eroding due to storms, river engineering, and pollution. ~~It~~ The landform may not even exist by 2050.
	Cohesiveness	
Identify your central idea about the topic. Annotate places where you need to add, replace, or remove supporting details. Each detail should clearly help develop the central idea.	Make sure to include textual evidence from the selections that you have read, and use quotation marks when you are quoting a source directly.	In his speech "Address to the Nation on the Explosion of the Space Shuttle *Challenger*," President Ronald Reagan reminds Americans that the crew was willing to do a dangerous job. They wanted to travel into space because they believed that the mission would be worth the risk. He says, "They had a hunger to explore the universe and discover its truths."

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Review	Revise	Example
Organization		
Review your body paragraphs. Identify and annotate any sentences that don't flow in a clear and logical way.	Rewrite the sentences so that the information flows from one idea to another. Use varied transitions to make sure that you have clearly expressed the relationships between ideas.	Leaving that land will be painful~~. On the new site~~, but members are dedicated to preserving their history, community, and culture at the new site. ~~The~~ For example, tribal secretary Chantel Comardelle envisions a museum that guides visitors through the history of the island.
Style: Word Choice		
Identify weak or repetitive words or phrases that do not clearly express your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive ones that better convey your ideas.	The crew was willing to risk their lives ~~to find out new information~~ in search of knowledge about the universe. ~~The crew also~~ Their efforts teach~~es~~ the values of ~~putting others before yourself~~ selflessness and bravery.
Style: Sentence Variety		
Read your expository essay aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity of emphasis.	Many members of the community also value family~~,~~. To encourage interactions among family members at the new site, ~~so~~ they want to build groups of houses with shared backyards.

REVISE YOUR EXPOSITORY ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your expository essay to determine areas that should be revised.

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Grammar: Capitalization – Names and Titles of Persons

Names and Titles of Persons

Always capitalize someone's name, title, and any initials that stand for someone's name or title.

Correct	Incorrect
The new school guidance counselor is named Francie Moyer.	The new school guidance counselor is named francie moyer.
Did Franklin D. Roosevelt say that famous quote?	Did franklin d. roosevelt say that famous quote?
Make sure you ask Mom if it's okay.	Make sure you ask mom if it's okay.
When will Ms. Lee will arrive?	When will ms. Lee will arrive?

Follow these additional rules for capitalizing names and titles of persons:

Rule	Text
Capitalize a title or an abbreviation of a title that comes before a person's name or that is used in a direct address.	Ignoring Bruno, **Lieutenant** Kotler marched over to Shmuel and glared at him. The Boy in the Striped Pajamas
Do not capitalize a title that follows a person's name or that is not used in a direct address.	"What an excellent chance I had, if I wished, to kill the **president** on Inauguration Day!" Chasing Lincoln's Killer
Capitalize names and abbreviations that follow a person's name, such as academic degrees or *Jr.* and *Sr.*	"Violence in the media has been increasing and reaching proportions that are dangerous," Emanuel Tanay, **MD**, reported to Psychiatric Times. Violence in the Movies
Capitalize words that show family relationships when they are used as titles or substituted for a person's name.	"Maybe, **Uncle** Matt, maybe it will." Across Five Aprils

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

My mom said cousin Jane will be staying with our grandparents this summer.

○ A. Capitalize the **m** in **mom**
○ B. Capitalize the **c** in **cousin**
○ C. Capitalize the **g** in **grandparents**
○ D. No change needs to be made to this sentence

2. How should this sentence be changed?

Derek and I asked principal Brower if all students would be required to attend the assembly.

○ A. Lowercase the pronoun **I**
○ B. Capitalize the **p** in **principal**
○ C. Lowercase the **B** in **Brower**
○ D. No change needs to be made to this sentence

3. How should this sentence be changed?

The new minister at our church is Ronald Roberts, d.d.

○ A. Capitalize the **m** in **minister**
○ B. Lowercase the **R** in **Roberts**
○ C. Capitalize the initials **d.d.**
○ D. No change needs to be made to this sentence

4. How should this sentence be changed?

James Mueller Jr. and his brother are both Coaches of different soccer teams.

○ A. Lowercase the **J** in **Jr.**
○ B. Capitalize the **b** in **brother**
○ C. Lowercase the **C** in **Coaches**
○ D. No change needs to be made to this sentence

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Grammar: Semicolons

A semicolon [;] connects groups of words in a sentence. Most often, a semicolon is used to join independent clauses that are not already connected with a comma and a coordinating conjunction, such as *and, but, so,* or *or*. When a semicolon is used in this way, do not use a coordinating conjunction as well. Also keep in mind that both sentence parts need to be independent clauses.

Correct	Incorrect
Rafael loves road trips; he most enjoys traveling long distances.	Rafael loves road trips; and he most enjoys traveling long distances.
I will come to your house tomorrow, not today.	I will come to your house tomorrow; not today.

Follow these additional rules when using semicolons:

Rule	Text
When a semicolon is used between independent clauses, the clauses must be closely related in thought.	Small things bothered him; he shouted or turned sour when his expectations were not met. A Celebration of Grandfathers
Use a semicolon to join two independent clauses with a conjunctive adverb (such as *however*) or another transition word or phrase (such as *for example*). A comma may follow the transition word or phrase.	Shmuel looked as if he wasn't really listening; instead his eyes were focused on the slices of chicken and stuffing that Bruno was throwing casually into his mouth. The Boy in the Striped Pajamas
Use a semicolon to separate items in a series when one or more of the items already contains commas.	I drew cartoons of my mother and father; my sister and grand-mother; my best friend, Rowdy; and everybody else on the rez. The Absolutely True Diary of a Part-Time Indian

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YOUR TURN

PRACTICE

1. What change would correct the error in this sentence?

> Gwen has the autographs of many famous people, for example, she has a record album signed by all four Beatles.

○ A. Change the comma after **people** to a semicolon.
○ B. Delete the comma after **for example**.
○ C. Insert a semicolon after **signed**.
○ D. No change needs to be made to this sentence.

2. What change would correct the error in this sentence?

> A track coach, my father taught me to run dashes and relays; consequently, I can compete in many events.

○ A. Change the comma after **coach** to a semicolon.
○ B. Change the semicolon after **relays** to a comma.
○ C. Change the comma after **consequently** to a semicolon.
○ D. No change needs to be made to this sentence.

3. What change would correct the error in this sentence?

> Our class was given a difficult assignment today; I'm in a bad mood.

○ A. Insert **and** after the semicolon.
○ B. Change the semicolon to a comma.
○ C. Change the semicolon to a period.
○ D. No change needs to be made to this sentence.

4. What change would correct the error in this sentence?

> The difficulty of staying awake; however, was not the worst problem I faced.

○ A. Change the semicolon after **awake** to a comma.
○ B. Change the comma after **however** to a semicolon.
○ C. Delete the comma after **however**.
○ D. No change needs to be made to this sentence.

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Grammar: Parallel Structure

Parallel Structure

Parallel structure, or parallelism, is a deliberate repetition of words, phrases, or sentence structures to achieve an effect. Parallel structure, or parallelism, creates a pattern to show that two or more ideas have equal weight in a sentence. Within a sentence, words, phrases, or clauses joined by a conjunction should be parallel.

Not Parallel	Parallel
Some common gases are colorless, odorless, and **they won't hurt you.**	Some common gases are colorless, odorless, and **harmless.**
The plumber fixed the leak, **unclogging** the drain, and replaced the broken faucet.	The plumber fixed the leak, **unclogged** the drain, and replaced the broken faucet.
Tara walks to school or **is riding** her bike.	Tara walks to school or **rides** her bike.

Some sentences can include more than one parallel structure. In the first sentence below, the verbs *likes* and *hates* are parallel, and so are the direct objects.

A list of two or more infinitives with parallel structure needs only the first *to*. The second sentence below shows where *to* has been removed from a list of infinitives.

Marissa likes broccoli, cauliflower, and carrots, but hates cabbage, tomatoes, and asparagus.
Thom wanted to read the paper, [to] cut out articles, and [to] tape them to the wall.

Parallelism can be a powerful rhetorical device for emphasizing ideas and making a text or speech memorable.

Text	Explanation
It was the best **of times**, **it was the** worst **of times**, **it was the age of** wisdom, **it was the age of** foolishness, **it was the epoch of** belief, **it was the epoch of** incredulity, **it was the season of** Light, **it was the season of** Darkness, **it was the** spring of hope, **it was the** winter of despair, **we had** everything **before us, we had** nothing **before us, we were all going direct** to Heaven, **we were all going direct** the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. A Tale of Two Cities	Charles Dickens uses parallel structure to establish a rhythmic series of contrasts: the best of times and the worst of times wisdom and foolishness belief and incredulity Light and Darkness spring and winter hope and despair had everything and having nothing going to heaven and going direct the other way All of these contrasts are examples of *the superlative degree of comparison* at the end of the sentence.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

Traveling over the winter holidays can be difficult because the airports are crowded, the lines are long, and bad weather.

○ A. Replace **the airports are crowded** with **crowded airports**
○ B. Replace **bad weather** with **the weather is bad**
○ C. Replace **the lines are long** with **long lines**
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

The campers had to dive off the dock, swim across the lake, and paddle back in a canoe.

○ A. Insert **to** before **swim**
○ B. Insert **to** before **paddle**
○ C. Replace **to dive** with **diving**
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

William looked behind the door, in the closet, and checked under the bed, but he could not find his other sneaker.

○ A. Delete **checked**
○ B. Replaced **looked** with **is looking**
○ C. Insert **still** after **he**
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

Mom's morning routine is to make coffee, read the paper, and getting dressed for work.

○ A. Replace **to make** with **making**
○ B. Replace **read** with **reading**
○ C. Replace **getting** with **get**
○ D. No change needs to be made to this sentence.

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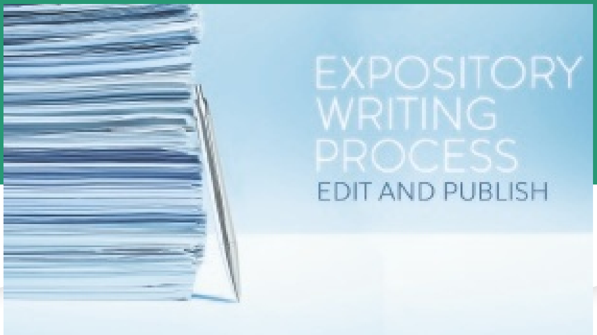

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your expository essay based on your peer feedback and your own examination.

Now, it is time to edit your expository essay. When you revised, you focused on the content of your expository essay. You probably looked at your essay's introduction, supporting ideas, and conclusion. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I capitalized names and titles of individuals correctly?

☐ Have I used semicolons correctly?

☐ Have I used correct parallel structure?

☐ Do I have any sentence fragments, run-on sentences, or comma splices?

☐ Have I spelled everything correctly?

Notice some edits Aiko has made:

- Fixed a title used with a proper noun by capitalizing it.
- Corrected a spelling mistake.
- Varied word choice to reduce repetition.
- Fixed a comma splice by using a semicolon.
- Fixed an improper use of a semicolon.
- Revised a sentence to avoid an unparallel construction.

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However, failure teaches lessons, too. In 1986, the crew of the space shuttle *Challenger* set out to make new discoveries in space~~;~~, but they lost their lives in a space shuttle disaster. In his speech “Address to the Nation on the Explosion of the Space Shuttle *Challenger*,” ~~president~~ President Ronald Reagan reminds Americans that the crew was willing to do a dangerous job. They wanted to travel into space because they believed that the mission would be worth the risk. He says, “They had a hunger to explore the universe and discover its truths.” The *Challenger* crew was well prepared and planning to study important questions about the universe. Tragically, they never had a chance to ~~acheive~~ achieve that goal~~,~~; the ~~Space Shuttle~~ space shuttle exploded after takeoff. Despite this ~~tragic~~ devastating end, Americans ~~are still to~~ can still learn a valuable ~~lessen~~ lesson from the *Challenger* crew. Reagan~~’s explaining~~ explains that “~~The~~ the future doesn’t belong to the fainthearted; it belongs to the brave. The *Challenger* crew was pulling us into the future, and we’ll continue to follow them.” The crew was willing to risk their lives ~~to find out new information~~ in search of knowledge about the universe. Their efforts teach ~~putting others before yourself and bravery.~~ the values of selflessness and bravery.

EDIT AND PUBLISH YOUR EXPOSITORY ESSAY

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your expository essay to determine areas that need editing. Then, edit your essay to correct those errors.

Once you have made all of your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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The History of the Space Shuttle

INFORMATIONAL TEXT

Introduction

Through great achievements and heartbreaking losses, NASA's Space Shuttles and the crews that flew them into space and back captured America's hearts and minds. The Space Shuttle was a reusable vehicle that allowed NASA to carry out 135 missions as well as send more than 350 people and 3 million pounds of cargo into space. Although the program ended in 2011, its triumphs and tragedies remain an important part of American history.

VOCABULARY

READ

satellite

an object that follows a consistent course around a larger object

fleet

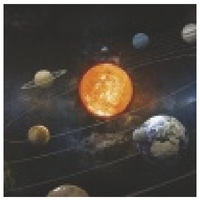
a group of vehicles that are owned and operated by the same company

clear

to approve or give official permission

disintegrate

to fall apart or separate into pieces



orbit

to revolve around a large object in a curved path

NOTES

READ

READ AND ANNOTATE

1 The Space Shuttle program ran for three decades and 135 missions. It launched more than 350 people and 3 million pounds of cargo into space. Some of these missions ended in joyful celebrations. Others led to tragedy. Overall, the Space Shuttle program was an impressive achievement.

2 The National Aeronautics and Space Administration (NASA) was founded in 1958. Americans wanted to enter the Space Race. The Soviet Union launched the world's first made-man **satellite** in 1957. Interest in space exploration grew. In 1962, President John F. Kennedy said that NASA would put a man on the Moon. On July 20, 1969, Neil Armstrong achieved that goal.

3 With the success of the Moon landing behind them, NASA's scientists needed a new goal. A task force wanted to design a reusable space vehicle. They also wanted to build a space station and launch missions to Mars. President Richard Nixon told them to focus on the vehicle. The Space Shuttle program was born.

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NOTES

4 Each shuttle has three main parts. The orbiter is the astronauts' home in space. There are two solid rocket boosters (SRBs). The SRBs create the force needed to launch. They break off. The last piece of the puzzle is the external fuel tank (ET). The ET provides fuel for launch. It also separates. The orbiter carries fuel for the mission and reentry.

5 The first shuttle, *Enterprise*, was never **cleared** for space. In April 1981, *Columbia* **orbited** the Earth 37 times before its arrival home. *Challenger* was built in 1983. *Discovery* followed in 1984. *Atlantis* joined the **fleet** a year later. With many successes under their belt, NASA had a failure. The shuttles were not reliable. On January 28, 1986, *Challenger* exploded 73 seconds after liftoff. The crew was killed. The likelihood of the disaster seemed low. America wept. NASA didn't launch another mission for two years.

6 The Space Shuttle program continued. *Challenger's* replacement, *Endeavour*, was built in 1992. The shuttles' crews worked to put satellites into orbit. They launched and repaired the Hubble Space Telescope. They worked on the International Space Station.

7 Another tragedy struck on February 1, 2003. *Columbia* **disintegrated** coming back to Earth. The crew was killed. The loss shook the nation. The program carried on.

8 The end of the historic Space Shuttle program was announced in 2004. NASA's budget grew smaller. Its priorities changed. The orbiters and SRBs were reusable, but they were expensive to maintain. The final mission ended on July 21, 2011. *Atlantis* landed safely. It joined the other shuttles in retirement.

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HISTORY OF THE
SPACE SHUTTLE

First Read

Read the text. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. When and why was NASA founded?

   NASA was founded in ______________________________.

   It was founded because ______________________________.

2. What are the parts of a Space Shuttle?

   The parts of a Space Shuttle are ______________________________

   ______________________________.

3. What type of work did crews use Space Shuttles to do?

   Crews used the Space Shuttle to ______________________________

   ______________________________.

4. Use context to confirm the meaning of the word *fleet* as it is used in "The History of the Space Shuttle." Write your definition of *fleet* here.

   Fleet means ______________________________.

   A context clue is ______________________________.

5. What is another way to say that someone has *cleared* a plan?

   Someone has ______________________________.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An idiom is an expression that is commonly known among a group of people. For example: "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance: "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read paragraphs 4–7 from the text. Then, complete the multiple-choice questions below.

from "The History of the Space Shuttle"

Each shuttle has three main parts. The orbiter is the astronauts' home in space. There are two solid rocket boosters (SRBs). The SRBs create the force needed to launch. They break off. The last piece of the puzzle is the external fuel tank (ET). The ET provides fuel for launch. It also separates. The orbiter carries fuel for the mission and reentry.

The first shuttle, *Enterprise*, was never cleared for space. In April 1981, *Columbia* orbited the Earth 37 times before its arrival home. *Challenger* was built in 1983. *Discovery* followed in 1984. *Atlantis* joined the fleet a year later. With many successes under their belt, NASA had a failure. The shuttles were not reliable. On January 28, 1986, *Challenger* exploded 73 seconds after liftoff. The crew was killed. The likelihood of the disaster seemed low. America wept. NASA didn't launch another mission for two years.

The Space Shuttle program continued. *Challenger's* replacement, *Endeavour*, was built in 1992. The shuttles' crews worked to put satellites into orbit. They launched and repaired the Hubble Space Telescope. They worked on the International Space Station.

Another tragedy struck on February 1, 2003. *Columbia* disintegrated coming back to Earth. The crew was killed. The loss shook the nation. The program carried on.

1. In paragraph 4, the sentence "The last piece of the puzzle is the external fuel tank (ET)" means that the ET:

   ○ A. was hard to put together.
   ○ B. had a lot of parts.
   ○ C. was part of the shuttle.
   ○ D. was hard to understand.

2. In paragraph 5, the phrase "With many successes under their belt" means that NASA:

   ○ A. got new uniforms.
   ○ B. had many achievements.
   ○ C. made a mistake.
   ○ D. discovered an asteroid belt.

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3. In paragraph 5, the sentence "America wept" means that Americans felt:

   ○ A. sad.
   ○ B. mad.
   ○ C. joyful.
   ○ D. surprised.

4. In paragraph 7, the sentence "The loss shook the nation" means that Americans:

   ○ A. had an earthquake.
   ○ B. had a strong reaction.
   ○ C. did not support NASA.
   ○ D. felt strong winds.

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Reading Skill: Main Ideas and Details

DEFINE

READ

The **main ideas** are the most important ideas of a paragraph, a section, or an entire text. The **supporting details** are details that describe or explain the main idea.

To **distinguish** between the main ideas and the supporting details, you will need to decide what information is the most important and supports or explains the main ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to distinguish between main ideas and supporting details, do the following:

- ✓ Preview the text. Look at headings, topic sentences, and boldface vocabulary.
    - Ask yourself: What seem to be the main ideas in this text?
- ✓ Read the text.
    - Ask yourself: What are the most important ideas? What details support or explain the most important ideas?
- ✓ Take notes or use a graphic organizer to distinguish between main ideas and supporting details.

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YOUR TURN

PRACTICE

Read paragraphs 7–8 from the text. Then, complete the multiple-choice questions below.

from "The History of the Space Shuttle"

Another tragedy struck on February 1, 2003. *Columbia* disintegrated coming back to Earth. The crew was killed. The loss shook the nation. The program carried on.

The end of the historic Space Shuttle program was announced in 2004. NASA's budget grew smaller. Its priorities changed. The orbiters and SRBs were reusable, but they were expensive to maintain. The final mission ended on July 21, 2011. *Atlantis* landed safely. It joined the other shuttles in retirement.

1. The main idea of paragraph 7 is that NASA:

   ○ A. kept going.
   ○ B. had an accident.
   ○ C. was shocked.
   ○ D. did not know what to do.

2. A supporting detail that best develops this main idea is:

   ○ A. "Another tragedy struck on February 1, 2003."
   ○ B. "*Columbia* disintegrated coming back to Earth."
   ○ C. "The loss shook the nation."
   ○ D. "The program carried on."

3. The main idea of paragraph 8 is that the Space Shuttle program:

   ○ A. was expensive.
   ○ B. reused some parts.
   ○ C. had many shuttles.
   ○ D. came to an end.

4. A supporting detail that best develops this main idea is:

   ○ A. "NASA's budget grew smaller. Its priorities changed."
   ○ B. "The orbiters and SRBs were reusable, but they were expensive to maintain."
   ○ C. "The final mission ended on July 21, 2011."
   ○ D. "*Atlantis* landed safely."

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HISTORY OF THE
SPACE SHUTTLE

Close Read

ARGUMENTATIVE

READ

Should NASA restart the Space Shuttle program? Why or why not? Write a short paragraph in which you state your opinion on this topic. Support your claim with details from the text. Pay attention to correctly spelling words with suffixes as you write.

Use the checklist below to guide you as you write.

- ☐ Do you think NASA should restart the Space Shuttle program?
- ☐ Why do you feel that way?
- ☐ What details in the text support your opinion?

Use the sentence frames to organize and write your argument.

NASA (should / should not) restart the Space Shuttle program.

Restarting the Space Shuttle program would be ______________________________.

I think this because ______________________________.

Overall, the Space Shuttle program was ______________________________,

but it was also ______________________________.

Details that support this opinion are ______________ and ______________.

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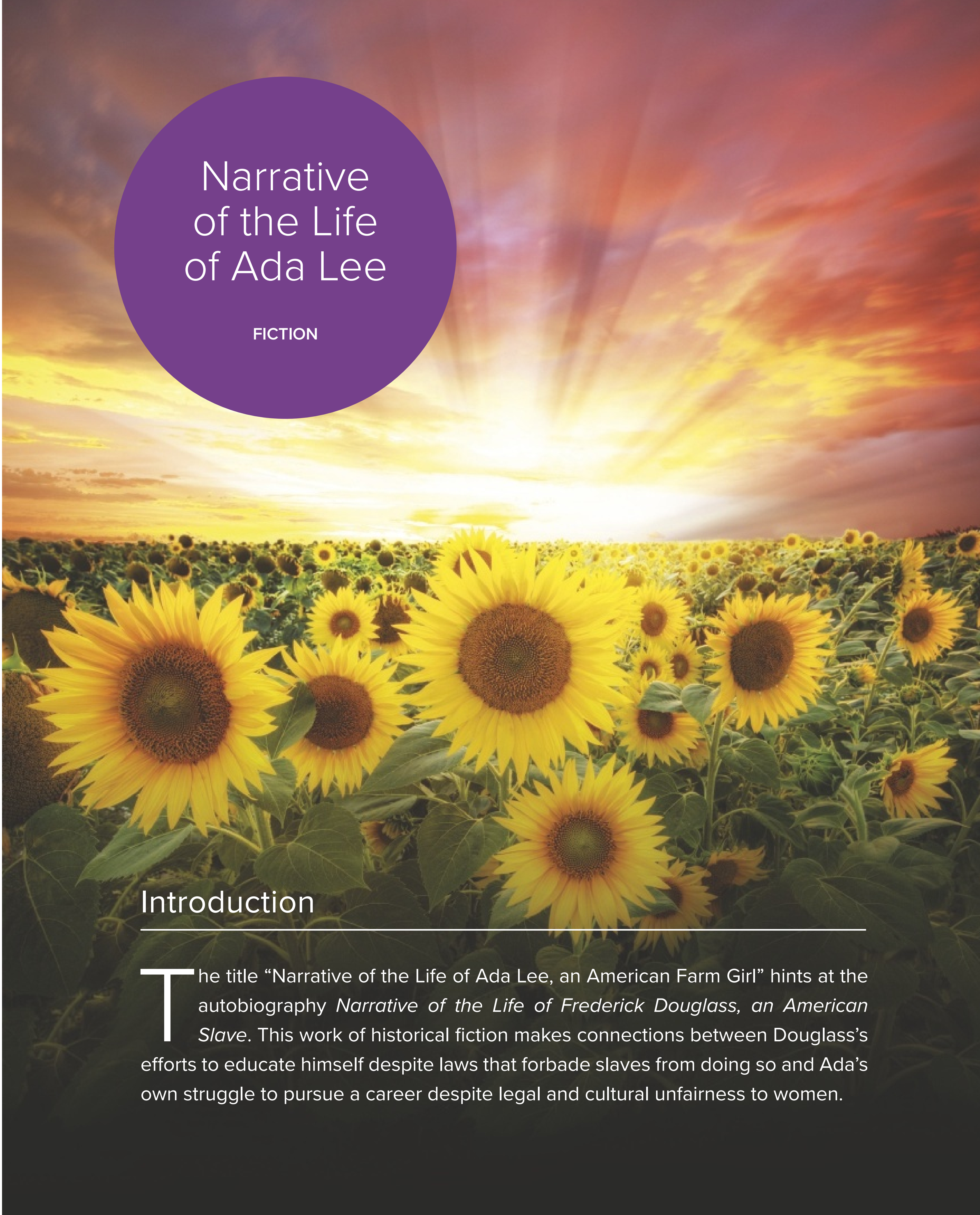
Narrative of the Life of Ada Lee

FICTION



Introduction

The title “Narrative of the Life of Ada Lee, an American Farm Girl” hints at the autobiography *Narrative of the Life of Frederick Douglass, an American Slave*. This work of historical fiction makes connections between Douglass’s efforts to educate himself despite laws that forbade slaves from doing so and Ada’s own struggle to pursue a career despite legal and cultural unfairness to women.

VOCABULARY

READ

secret

known by only a few people

earnest

sincere and serious

enroll

to register for or enter

grieve

to feel deep sadness

incomprehensible

unable to be understood

NOTES

READ

READ AND ANNOTATE

1 I sat down on the stool and dug my heels into the barn's dirt floor. "You know I love you, Bessie," I whispered dreamily to our dairy cow, "but I'm not going to be with you for much longer. I am going to college." A **secret** grin spread slowly across my face. It was the first time I had said my plan out loud. "I know what you're thinking, Bessie," I continued, patting her gently. Women could not go to college, but I had heard about a college on the east coast that would accept female students. The school was far away. The workload might be very hard, given my limited education. But I was determined to **enroll**. After all, I had taught myself to read. Learning from a teacher couldn't be harder than that. "It's going to be hard, but I will go to school and become a lawyer."

2 College was different than I had expected it to be. I missed my life on the farm, and the pile of books that rested on my desk practically reached the ceiling. They were filled with **incomprehensible** legal terminology that I hadn't much use for back home. I knew I needed to get some help if I were

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NOTES

to succeed. John Wilson was a young man in the law program who came from a long line of lawyers. One day, I flashed John a smile and told him I'd exchange home-cooked meals for some tutoring. He gladly accepted.

3 John and I worked together from then on. By the time we had earned our law degrees, we had grown quite close. We were married after graduation. It was my **earnest** wish that we would open a law office and continue working side by side. The state legislature had other plans. The state would not grant me a license to practice law because I was a woman.

4 My husband was not bothered by this turn of events. He had loved studying with me, but he was happy to provide for his family while I ran our home. I was devastated. I didn't have to go to college to be a homemaker. I spent my days **grieving** for the career I'd never have. I wished that I had never heard of the college, because then I'd be a happy wife. But then I wished something else. I wished that women could do anything we wanted to. I set out to find a way to change the law so we could.

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Narrative of the Life of Ada Lee, an American Farm Girl

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Where does Ada live in the beginning of the story? How do you know?

   Ada lives ____.

2. Write two or three sentences describing what happens when Ada goes to college.

   When Ada goes to college ____

   ____.

3. What problem(s) does Ada face at the end of the story? Cite textual evidence in your response.

   The problems Ada faces ____

   ____.

4. Use context clues to confirm the meaning of the word *earnest* as it is used in "Narrative of the Life of Ada Lee, an American Farm Girl." Write your definition of *earnest* here.

   Earnest means ____.

   A context clue is ____.

5. What is another way to say that a text is *incomprehensible*?

   A text is ____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

✓ Monitor your understanding.

- Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?

✓ Pay attention to **perfect tenses** as you read. There are three perfect tenses in the English language: the present perfect, past perfect, and future perfect. The word *perfect* means "completed." These tenses describe actions that are completed or finished.

- **Present perfect tense** expresses an action that occurred at some indefinite time in the past.
  > Combine *have* or *has* with the past participle of the main verb.

  Example: I **have played** basketball for three years.
- **Past perfect tense** describes an action that happened before another action or event in the past.
  > Combine *had* with the past participle of the main verb.

  Example: I **had learned** how to dribble a ball before I could walk!

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- **Future perfect tense** expresses one future action that will begin and end before another future event begins.
    - > Use *will have* or *shall have* with the past participle of a verb.
      Example: Before the end of the year, I **will have played** more than 100 games!

✓ Break down the sentence into its parts.

- Ask yourself: What actions are expressed in this sentence? Are they completed or are they ongoing? What words give me clues about when an action is taking place?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Look at the bold-faced examples of past perfect tense. Remember that past perfect tense describes events that started and ended in the past. Then, sort the events into the order in which they happened. Place the correct letter in the chart below.

from "Narrative of the Life of Ada Lee, an American Farm Girl"

I sat down on the stool and dug my heels into the barn's dirt floor. "You know I love you, Bessie," I whispered dreamily to our dairy cow, "but I'm not going to be with you for much longer. I am going to college." A secret grin spread slowly across my face. It was the first time **I had said** my plan out loud. "I know what you're thinking, Bessie," I continued, patting her gently. Women could not go to college, but **I had heard** about a college on the east coast that would accept female students. The school was far away. The workload might be very hard, given my limited education. But I was determined to enroll. After all, **I had taught** myself to read. Learning from a teacher couldn't be harder than that. "It's going to be hard, but I will go to school and become a lawyer."

Events	
A	Ada teaches herself how to read.
B	Ada talks to Bessie about her plan to go to college.
C	Ada hears about a college that accepts female students.

First	Next	Last

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Reading Skill: Comparing and Contrasting

DEFINE

READ

To **compare** is to show how two or more pieces of information or literary elements in a text are similar. To **contrast** is to show how two or more pieces of information or literary elements in a text are different. By comparing and contrasting, you can better understand the **meaning** and the **purpose** of the text you are reading.

CHECKLIST

DISCUSS AND ANNOTATE

In order to compare and contrast, do the following:

- ✓ Look for information or elements that you can compare and contrast.
    - Ask yourself: How are these two things similar? How are they different?
- ✓ Look for signal words that indicate a compare-and-contrast relationship.
    - Ask yourself: Are there any words that indicate the writer is trying to compare and contrast two or more things?
- ✓ Use a graphic organizer, such as a Venn diagram, to compare and contrast information.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the Compare-and-Contrast chart by writing the letter of the correct example in the chart below.

from "Narrative of the Life of Ada Lee, an American Farm Girl"

John and I worked together from then on. By the time we had earned our law degrees, we had grown quite close. We were married after graduation. It was my earnest wish that we would open a law office and continue working side by side. The state legislature had other plans. The state would not grant me a license to practice law because I was a woman.

My husband was not bothered by this turn of events. He had loved studying with me, but he was happy to provide for his family while I ran our home. I was devastated. I didn't have to go to college to be a homemaker. I spent my days grieving for the career I'd never have. I wished that I had never heard of the college, because then I'd be a happy wife. But then I wished something else. I wished that women could do anything we wanted to. I set out to find a way to change the law so we could.

Examples	
A	loved studying together in college
B	wasn't allowed to get a license
C	was allowed to get a license
D	wasn't bothered by the laws against women working
E	wanted to continue working together
F	was unhappy about not being able to have a career

Ada's Experience	Both	John's Experience

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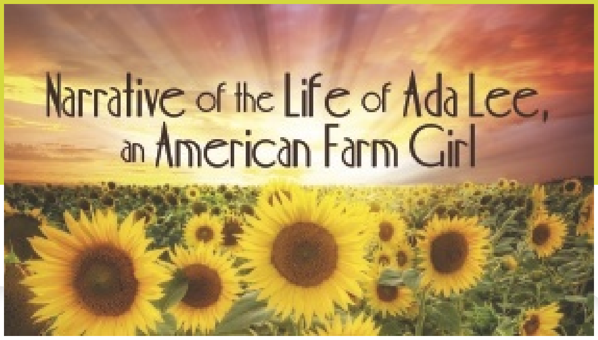
Narrative of the Life of Ada Lee, an American Farm Girl

Close Read

PERSONAL RESPONSE

READ

Think of a goal that you are trying to achieve. Are there any challenges? Is there anything stopping you? Write a short paragraph comparing and contrasting your experience to Ada Lee's story. Pay attention to main and helping verbs as you write.

Use the checklist below to guide you as you write.

☐ What is a goal you have?

☐ What problems do you have to face?

☐ How does your experience compare to Ada Lee's experiences?

☐ How does your experience contrast with Ada Lee's experiences?

Use the sentence frames to organize and write your personal response.

A goal I have is ____.

This goal is important to me because ______________________________.

A problem I have is ____.

To solve the problem, I ____.

My experience is like Ada Lee's because ___________________________.

Unlike Ada Lee, ____.

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LIBRARY
Hear Me Out
Saturday
21

UNIT 4

Hear Me Out

How do you choose the right words?

Genre Focus: FICTION

Texts

Paired Readings

528 The Big Idea: Content Vocabulary

530 /Hug
Ehud Lavski & Yael Nathan **FICTION**

545 Gaming Communities
Point/Counterpoint **ARGUMENTATIVE TEXT**

558 Experimenting in Excellence
Mekeisha Madden Toby **INFORMATIONAL TEXT**

563 Cover Letter to LucasArts
Tim Schafer **INFORMATIONAL TEXT**

572 Literary Focus: The Colonial and Early National Period – Cultural and Societal Forces

578 On Virtue
Phillis Wheatley **POETRY**

580 Speech to the Ohio Women's Conference: Ain't I a Woman?
Sojourner Truth **ARGUMENTATIVE TEXT**

591 Across Five Aprils
Irene Hunt **FICTION**

602 To America
James Weldon Johnson **POETRY**

604 Letters of a Civil War Nurse
Cornelia Hancock **INFORMATIONAL TEXT**

607 Gettysburg Address
Abraham Lincoln **INFORMATIONAL TEXT**

617 The Adventures of Tom Sawyer
Mark Twain **FICTION**

627 Blind
Rachel DeWoskin **FICTION**

637 Vocabulary Review

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Extended Writing Project and Grammar

640 Plan
Organizing Argumentative Writing
Claims and Reasoning
Evaluating Sources
Evidence and Elaboration

656 Draft
Improving Writing
Transitions

664 Revise
Grammar: Noun Clauses
Grammar: Commas for Pause or Separation
Grammar: Main and Subordinate Clauses
Grammar: Commonly Misspelled Words

674 Edit and Publish

English Language Learner Resources

676 It's Not Fair
FICTION

685 Ad Mad
INFORMATIONAL TEXT

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Author Biographies

RACHEL DEWOSKIN

Rachel DeWoskin (b. 1972) is the author of four novels and numerous works of poetry and nonfiction. Her writing explores human relationships and the way people communicate across linguistic and cultural barriers. Born in Michigan, DeWoskin lived in China for many years where she wrote a book about Chinese-American cultural exchange in the 1990s. Her novel, *Blind* (2014), follows a teenage girl who loses her vision in an accident and has to adjust to life without sight.

CORNELIA HANCOCK

After being turned away from volunteering as a Union nurse in Philadelphia, Cornelia Hancock (1840–1927) boarded a train to Gettysburg where there was such a dire need for nurses that her youth and inexperience were ignored. Initially relegated to tasks like writing farewell letters for wounded soldiers to send to their families, Hancock would become one of the most respected nurses of her day. Her letters from the battlefield are collected in *Letters of a Civil War Nurse*, first published in 1937.

JAMES WELDON JOHNSON

Growing up in the relatively progressive enclave of Jacksonville, Florida, poet, novelist, and civil rights leader James Weldon Johnson (1871–1938) only became aware of the severity of race-related problems in the United States when he attended college in Atlanta, Georgia. The struggles and aspirations of African Americans was a central theme of the poetry he wrote as a student there, and the many poetry collections and novels he later wrote often dealt with African American traditions and identity.

ABRAHAM LINCOLN

Born in Hardin, Kentucky, Abraham Lincoln (1809–1865) was a lawyer and congressman before he was elected the sixteenth President of the United States in 1861. President during the Civil War, he is credited with preserving the Union and putting an end to slavery with the Emancipation Proclamation. Shortly after the proclamation went into effect in January 1863, Lincoln delivered his iconic address on the battlefield of Gettysburg, Pennsylvania, honoring the soldiers who had fought and died there.

TIM SCHAFER

After an initial rejection from a job as a programmer at the entertainment company Lucasfilm (rebranded as LucasArts in 1990), Tim Schafer (b. 1967) sent in a cover letter that he had written in the form of a text adventure game. This unconventional tactic won him the job, and he stayed at the company for over a decade. Schafer started his own company in 2000 and is well known for his work on the critically acclaimed games *Full Throttle* and *The Secret of Monkey Island*, among others.

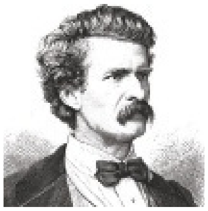
SOJOURNER TRUTH

Abolitionist and suffragist Sojourner Truth (1797–1883) was born into slavery in Dutch-speaking Ulster County, New York, but moved to New York City after attaining her freedom in 1827. Around the time she published her landmark book, *Narrative of Sojourner Truth* (1851), she attended a rally for women's suffrage in Akron, Ohio, as the guest of Frederick Douglass. There she delivered her famous "Ain't I a Woman" speech, responding to claims that women were inferior and should be denied the right to vote.

MEKEISHA MADDEN TOBY

Mekeisha Madden Toby's career as a writer, editor, TV critic, entertainment journalist, and podcast producer has spanned over two decades. A Detroit native, Toby now resides in Los Angeles, where she covers a range of topics, including popular culture and sports. Toby's career has been inspired by her love of reading and books, which she discovered at a young age.

MARK TWAIN



Born Samuel Langhorne Clemens in Hannibal, Missouri, Mark Twain (1835–1910) became a distinguished novelist, short story writer, journalist, and literary critic in his lifetime, known for his use of humor and satire. One of his best-known works, *The Adventures of Tom Sawyer* (1867) follows the eponymous hero through a series of escapades along the Mississippi River. Written in a local vernacular, the novel is prized for its recreation of the Antebellum South and its depiction of adolescent life.

PHILLIS WHEATLEY

Despite being enslaved at age seven, Phillis Wheatley learned how to read and write, absorbing Greek and Latin classics by the time she was twelve. Wheatley published her first work in 1773, the first volume of poetry by an African American published in modern times. After her poetry collection was published, Phillis enjoyed a brief period of success, even meeting George Washington, before she fell into poverty and an early death.

IRENE HUNT

Born in Illinois, Irene Hunt (1907–2001) taught English and French most of her life. After retirement, she wrote a number of popular historical novels for young adults including *Across Five Aprils* (1964). Set during the Civil War, the novel centers around a young boy with two brothers fighting for the North and another fighting for the South. He himself stays home on the family farm in Illinois, following the war in newspapers and weathering the conflicts that arise in a household as divided as the country.

EHUD LAVSKI AND YAEL NATHAN

Writer Ehud Lavski and illustrator Yael Nathan are the duo behind a series of popular webcomics that draw on horror and science-fiction tropes, often to envision futuristic or apocalyptic scenarios. Set in a virtual world populated by non-playable characters and humans operated by avatars, their graphic story /HUG (2017) is centered around a human protagonist whose time to sort out a dilemma is rapidly dwindling.

The Big Idea: Content Vocabulary

Terms about Communication

In this lesson, we will be learning and using words or terms related to the topic of communication. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
equality	noun	the quality or state of being the same in quantity, value, or status	She endures despite the challenges she faces when fighting for equality between women and men.
guideline	noun	a suggestion about how something should be done	The teacher gave the students a few guidelines for the essay, but she let them choose their own topic.
intent	noun	purpose; the reason for doing something	Even though I won, it wasn't my intent to run a race.
resilience	noun	the ability to recover after experiencing something difficult	After Madelyn lost her left leg in a tragic accident, her resilience gave her strength to continue cycling with a prosthesis.
universal	adjective	relating to everyone	Happiness and sadness are understood as universal emotions even though they are experienced in different ways.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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/HUG

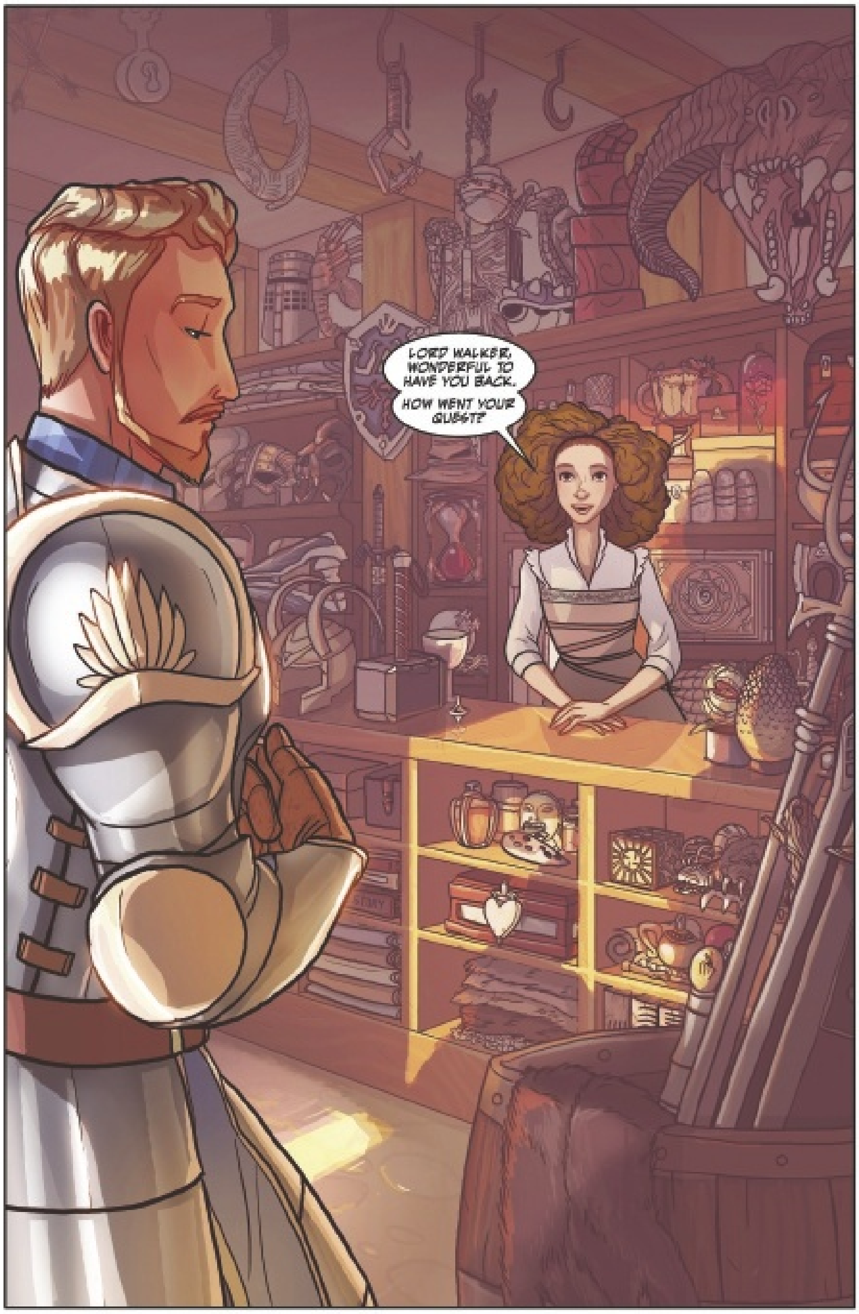
FICTION
Ehud Lavski & Yael Nathan
2017

Introduction

Author Ehud Lavski and artist Yael Nathan of EL Comics explore the harsh reality of a virtual game in their graphic story “/HUG.” In a world populated by non-playable characters and humans operated by avatars, one human is faced with a dilemma and dwindling time in the video game world. In this massive multiplayer online role-play game (MMORPG), the main characters are ultimately confronted with a tough question: what do you do when you know that time is running out?

"This world. It's going to end soon."

NOTES


LORD WALKER, WONDERFUL TO HAVE YOU BACK. HOW WENT YOUR QUEST?

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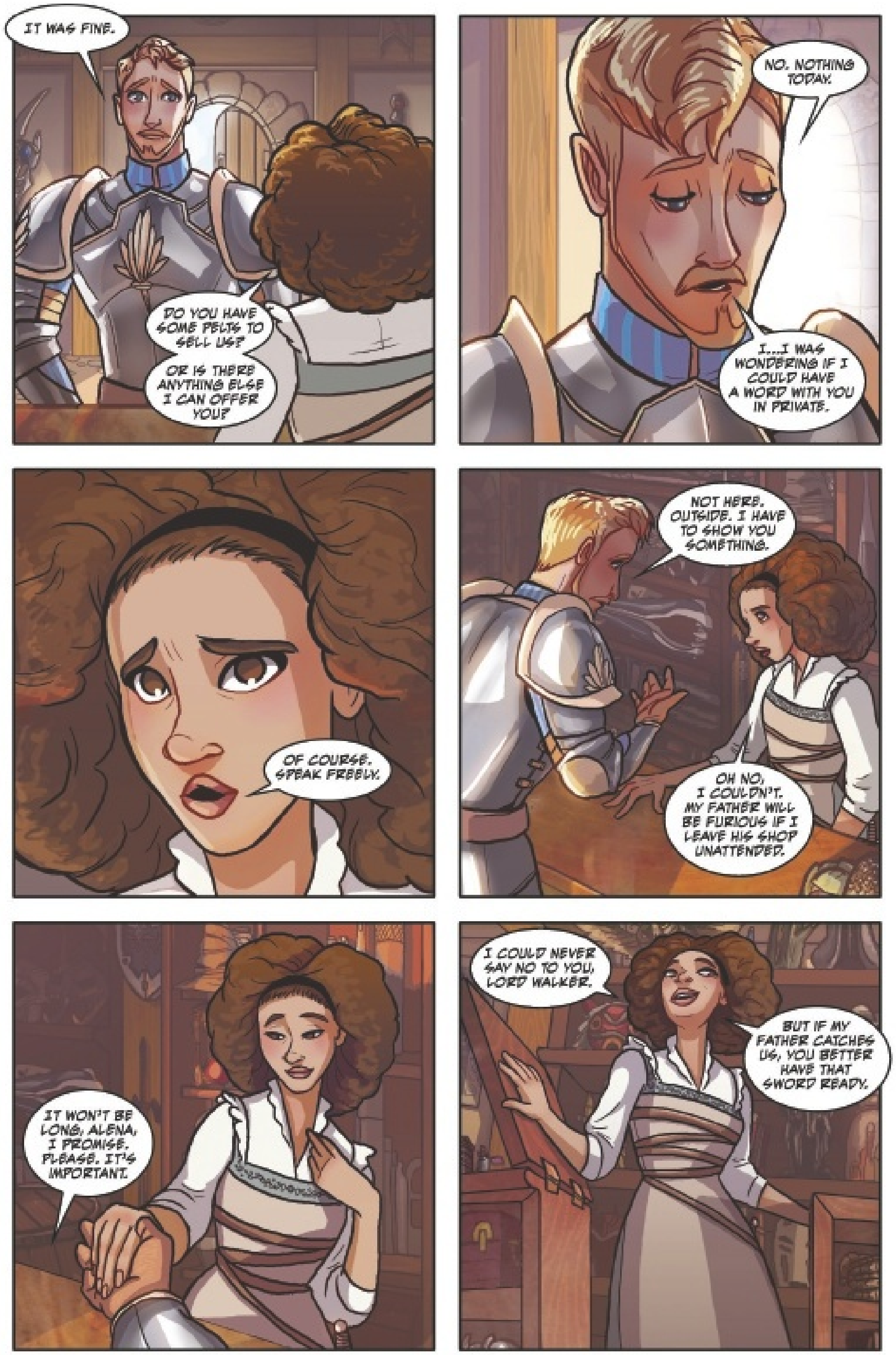
IT WAS FINE.
DO YOU HAVE SOME PELTS TO SELL US?
OR IS THERE ANYTHING ELSE I CAN OFFER YOU?
NO. NOTHING TODAY.
I...I WAS WONDERING IF I COULD HAVE A WORD WITH YOU IN PRIVATE.
OF COURSE. SPEAK FREELY.
NOT HERE. OUTSIDE. I HAVE TO SHOW YOU SOMETHING.
OH NO, I COULDN'T. MY FATHER WILL BE FURIOUS IF I LEAVE HIS SHOP UNATTENDED.
IT WON'T BE LONG, ALENA, I PROMISE. PLEASE. IT'S IMPORTANT.
I COULD NEVER SAY NO TO YOU, LORD WALKER.
BUT IF MY FATHER CATCHES US, YOU BETTER HAVE THAT SWORD READY.

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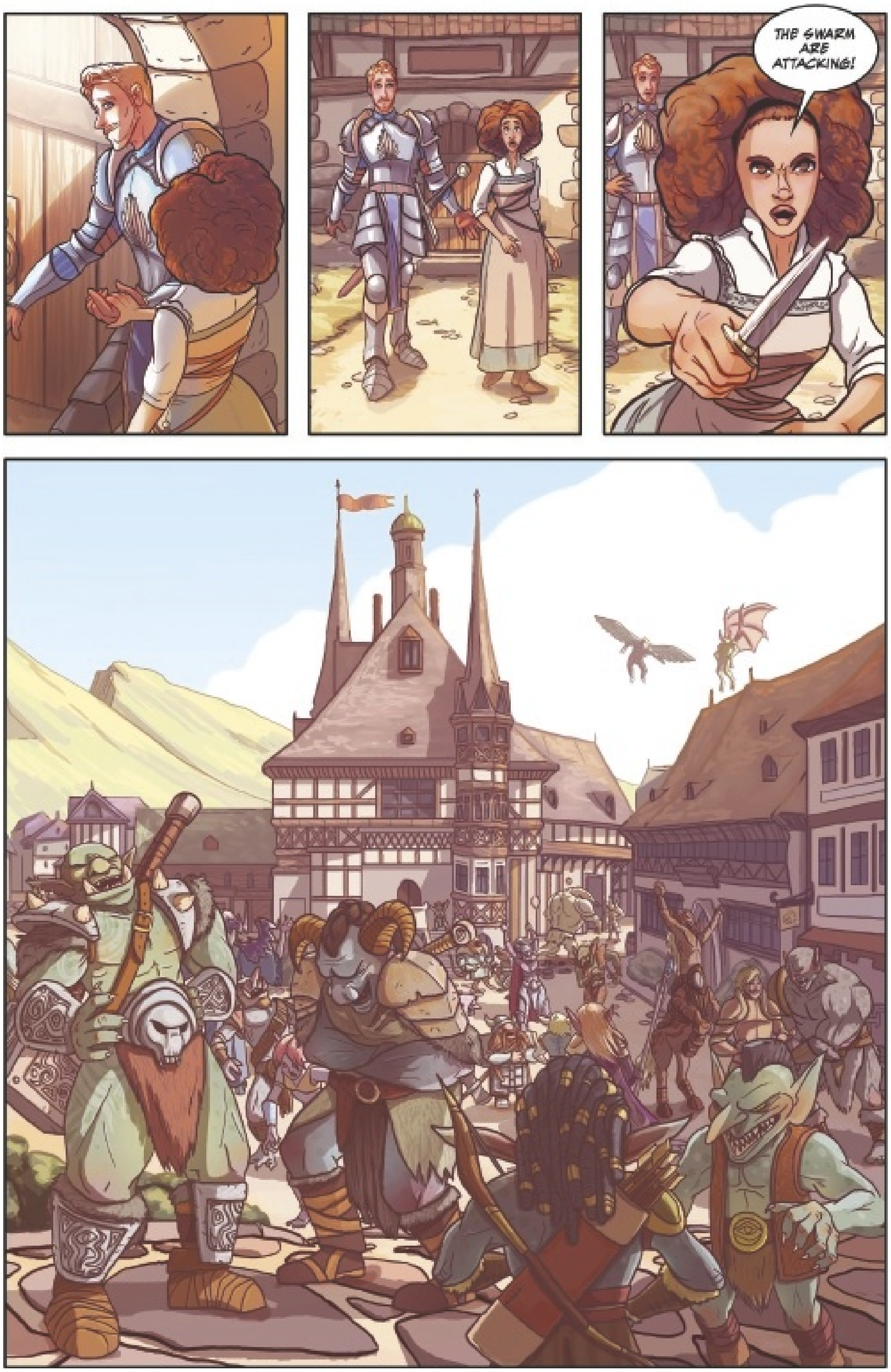
THE SWARM ARE ATTACKING!

NOTES

SAMPLE ANNOTATION

Literary Elements

The setting becomes fantastic at this point in the story. The simple shop setting suddenly shifts to become a battleground, full of monsters and other odd, armed creatures. The action really starts, and Alena changes, too; she unexpectedly turns a knife on Lord Walker.

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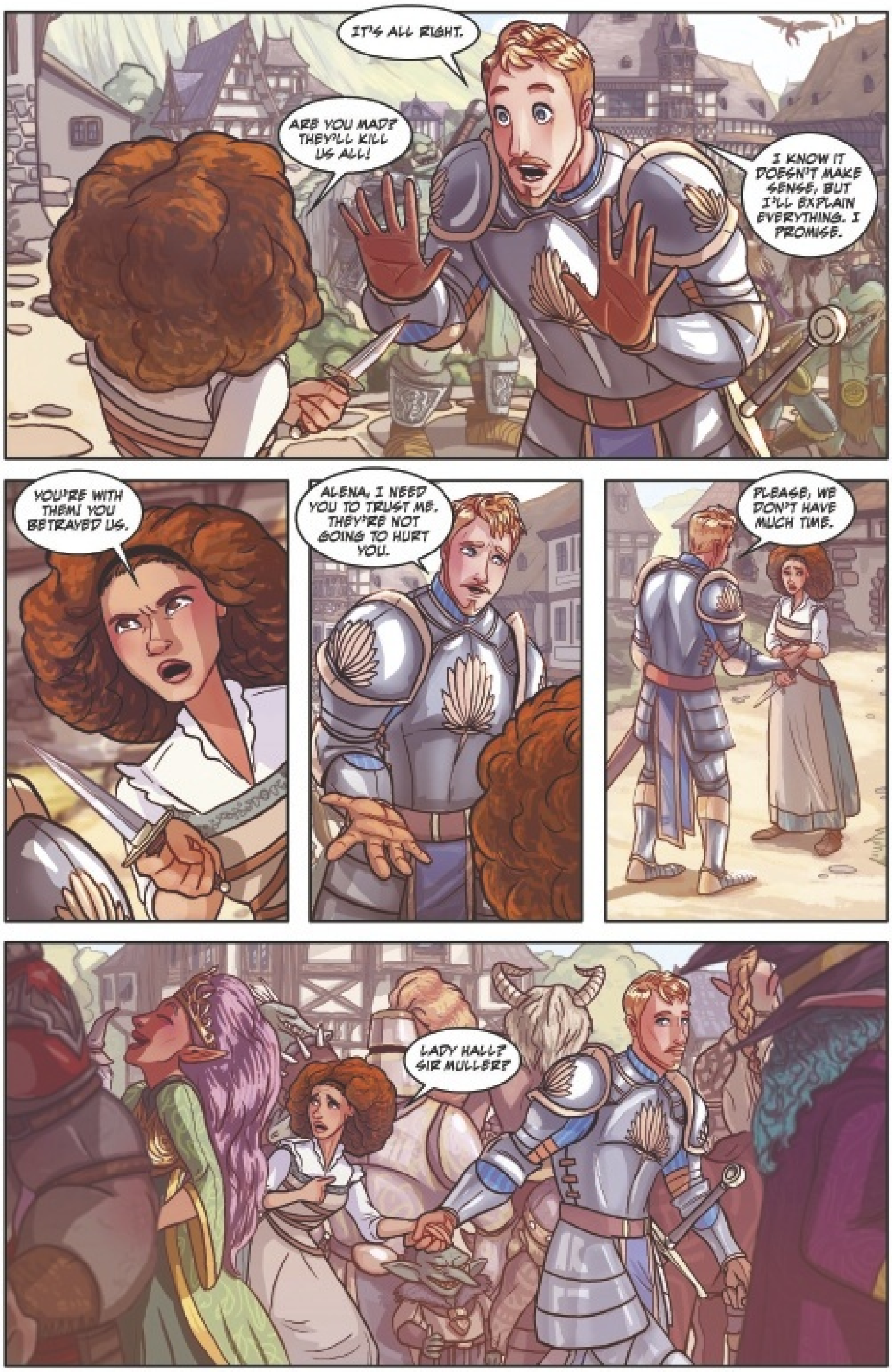
IT'S ALL RIGHT.
ARE YOU MAD? THEY'LL KILL US ALL!
I KNOW IT DOESN'T MAKE SENSE, BUT I'LL EXPLAIN EVERYTHING. I PROMISE.
YOU'RE WITH THEM! YOU BETRAYED US.
ALENA, I NEED YOU TO TRUST ME. THEY'RE NOT GOING TO HURT YOU.
PLEASE, WE DON'T HAVE MUCH TIME.
LADY HALL? SIR MULLER?

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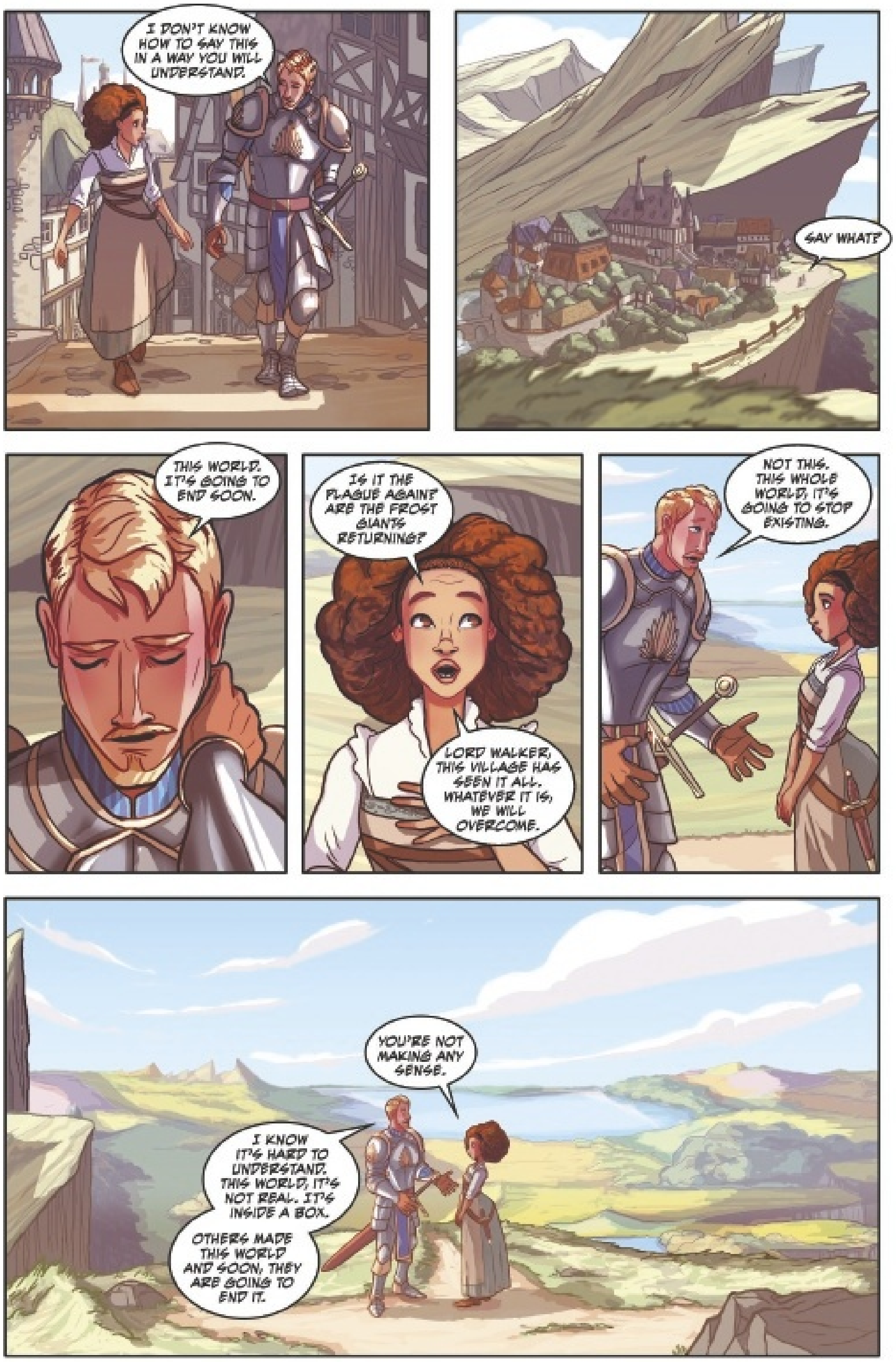
I DON'T KNOW HOW TO SAY THIS IN A WAY YOU WILL UNDERSTAND.
SAY WHAT?
THIS WORLD. IT'S GOING TO END SOON.
IS IT THE PLAGUE AGAIN? ARE THE FROST GIANTS RETURNING?
LORD WALKER, THIS VILLAGE HAS SEEN IT ALL. WHATEVER IT IS, WE WILL OVERCOME.
NOT THIS. THIS WHOLE WORLD, IT'S GOING TO STOP EXISTING.
YOU'RE NOT MAKING ANY SENSE.
I KNOW IT'S HARD TO UNDERSTAND. THIS WORLD, IT'S NOT REAL. IT'S INSIDE A BOX.
OTHERS MADE THIS WORLD AND SOON, THEY ARE GOING TO END IT.

NOTES

SAMPLE ANNOTATION

Literary Elements

This is where we learn that the setting is a virtual world. The conflict in the plot is that this world is going to end. One character knows it; the other doesn't understand it. These elements interact to show how and why this world and these characters' lives are ending.

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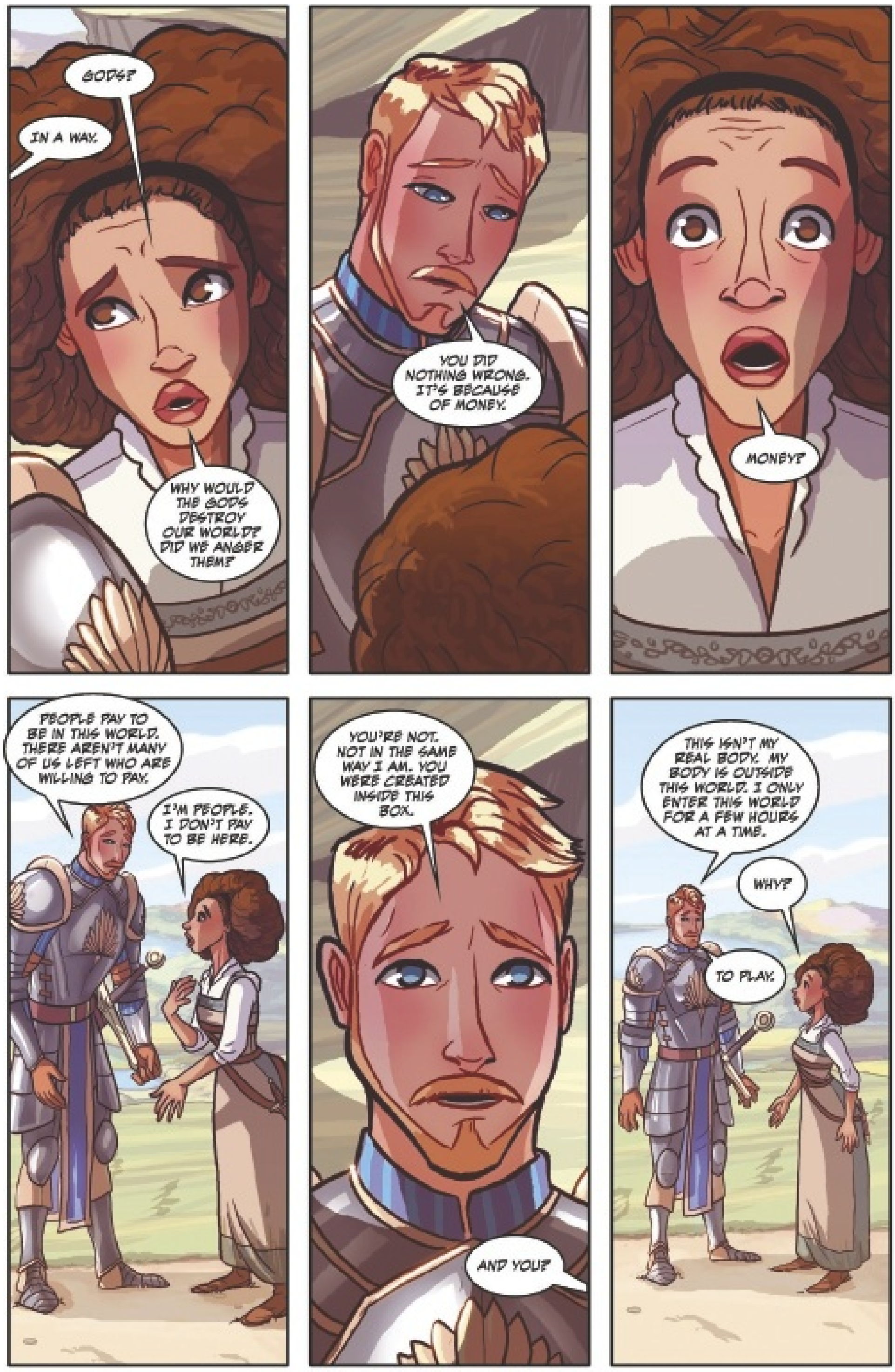
GODS?
IN A WAY.
WHY WOULD THE GODS DESTROY OUR WORLD? DID WE ANGER THEM?
YOU DID NOTHING WRONG. IT'S BECAUSE OF MONEY.
MONEY?
PEOPLE PAY TO BE IN THIS WORLD. THERE AREN'T MANY OF US LEFT WHO ARE WILLING TO PAY.
I'M PEOPLE. I DON'T PAY TO BE HERE.
YOU'RE NOT. NOT IN THE SAME WAY I AM. YOU WERE CREATED INSIDE THIS BOX.
AND YOU?
THIS ISN'T MY REAL BODY. MY BODY IS OUTSIDE THIS WORLD. I ONLY ENTER THIS WORLD FOR A FEW HOURS AT A TIME.
WHY?
TO PLAY.

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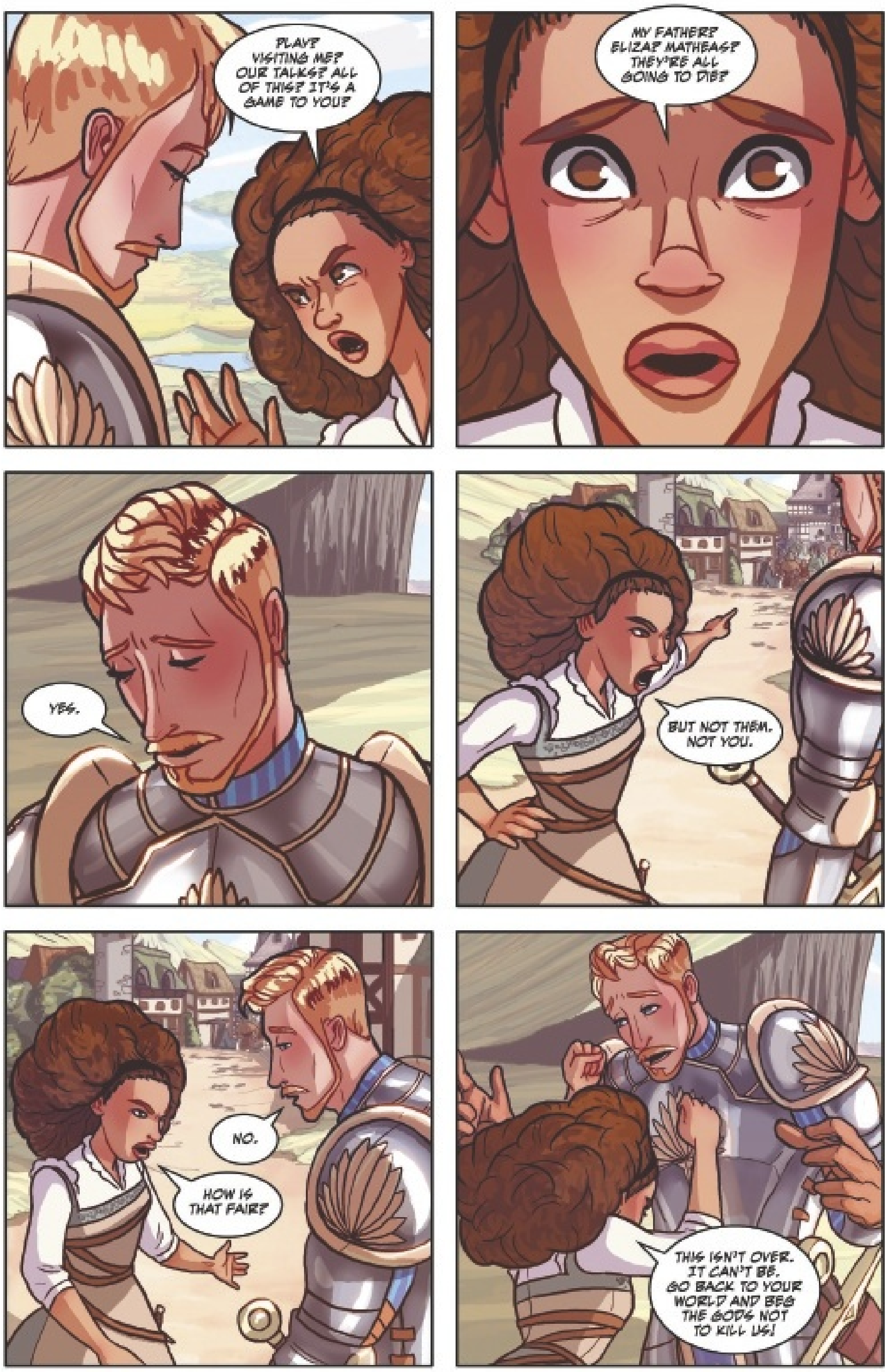
PLAY? VISITING ME? OUR TALKS? ALL OF THIS? IT'S A GAME TO YOU?
MY FATHER? ELIZA? MATHEAS? THEY'RE ALL GOING TO DIE?
YES.
BUT NOT THEM. NOT YOU.
NO.
HOW IS THAT FAIR?
THIS ISN'T OVER. IT CAN'T BE. GO BACK TO YOUR WORLD AND BEG THE GODS NOT TO KILL US!

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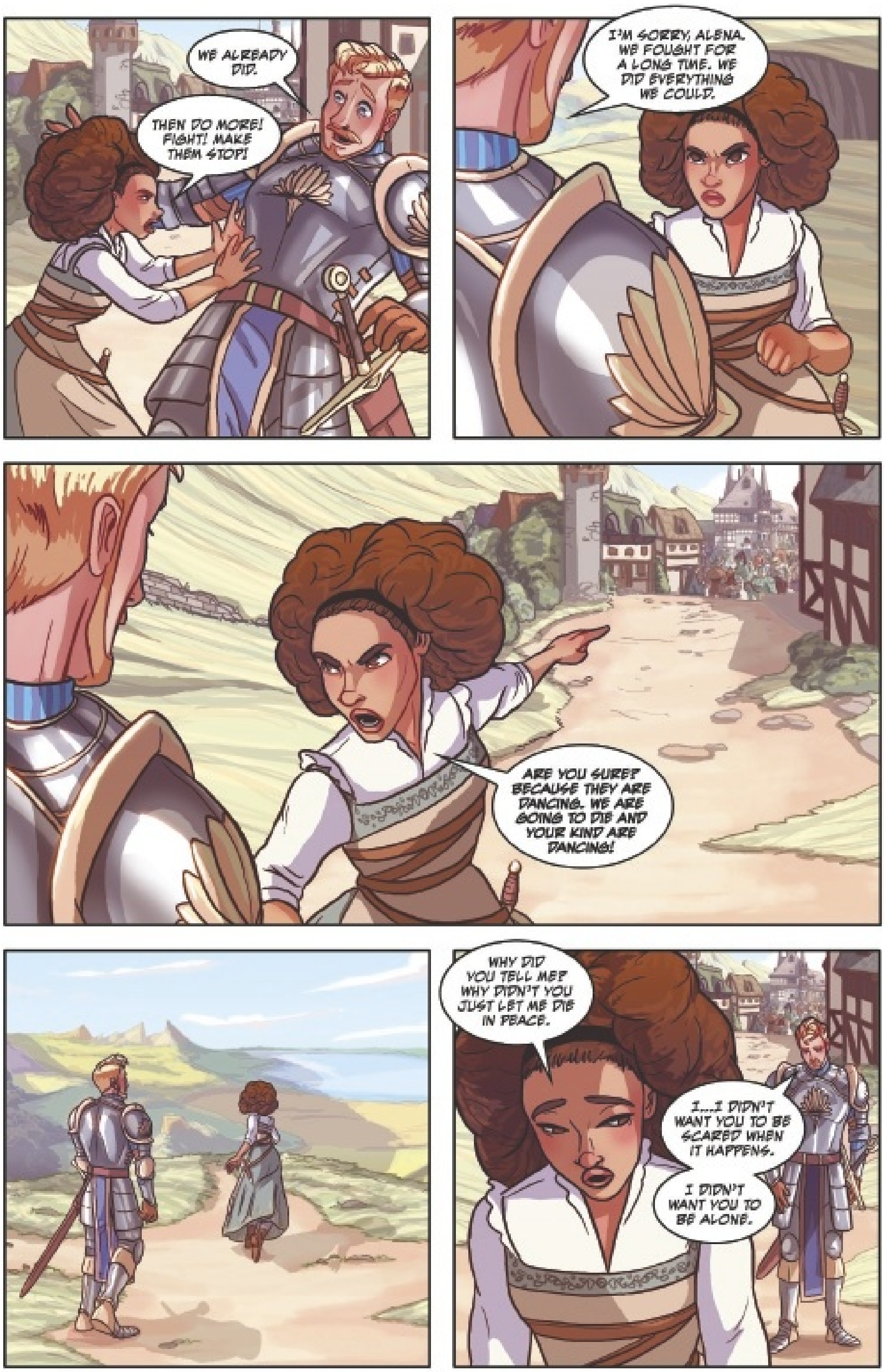
WE ALREADY DID.
THEN DO MORE! FIGHT! MAKE THEM STOP!
I'M SORRY, ALENA. WE FOUGHT FOR A LONG TIME. WE DID EVERYTHING WE COULD.
ARE YOU SURE? BECAUSE THEY ARE DANCING. WE ARE GOING TO DIE AND YOUR KIND ARE DANCING!
WHY DID YOU TELL ME? WHY DIDN'T YOU JUST LET ME DIE IN PEACE.
I...I DIDN'T WANT YOU TO BE SCARED WHEN IT HAPPENS.
I DIDN'T WANT YOU TO BE ALONE.

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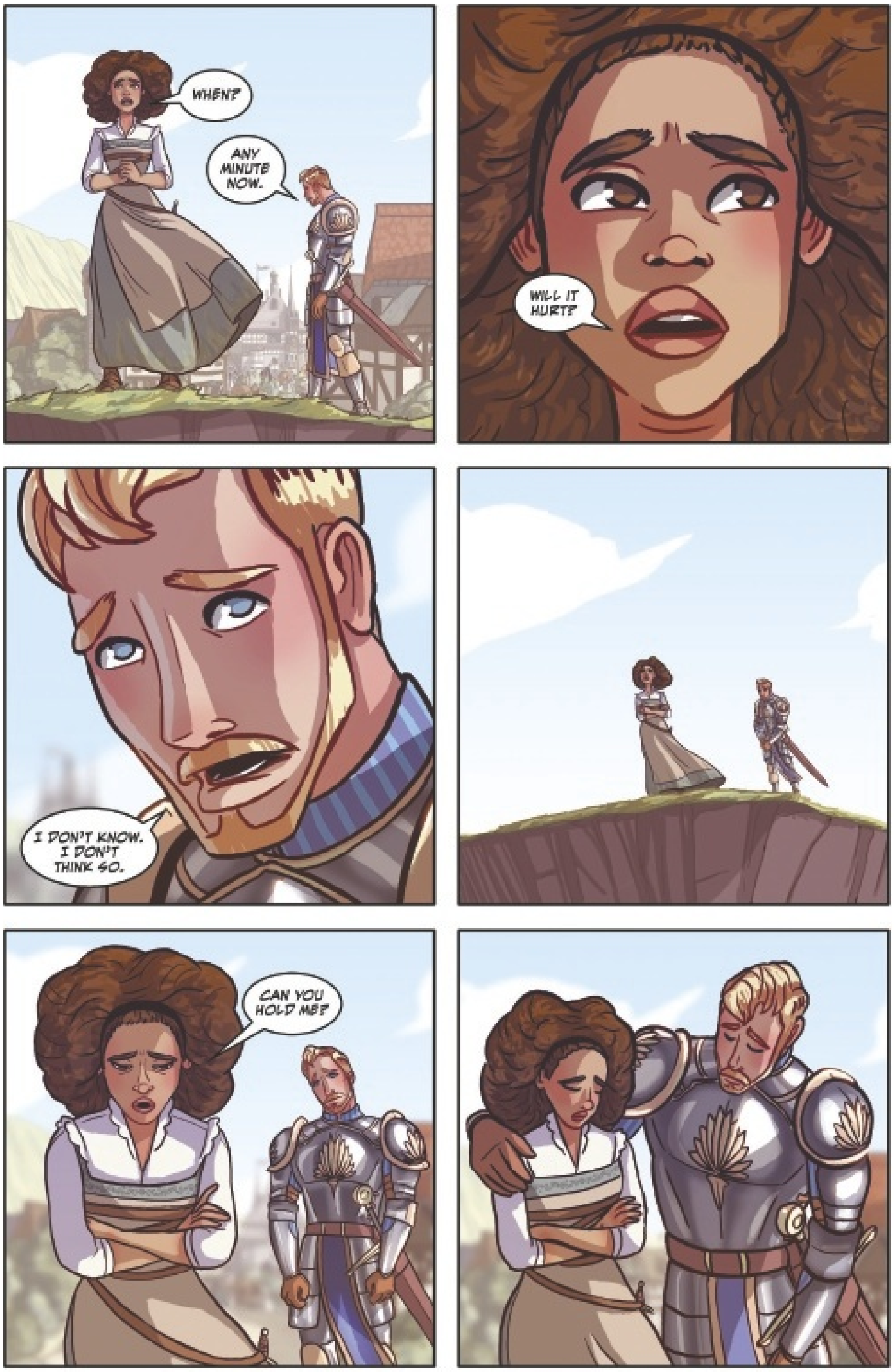
WHEN?
ANY MINUTE NOW.
WILL IT HURT?
I DON'T KNOW. I DON'T THINK SO.
CAN YOU HOLD ME?

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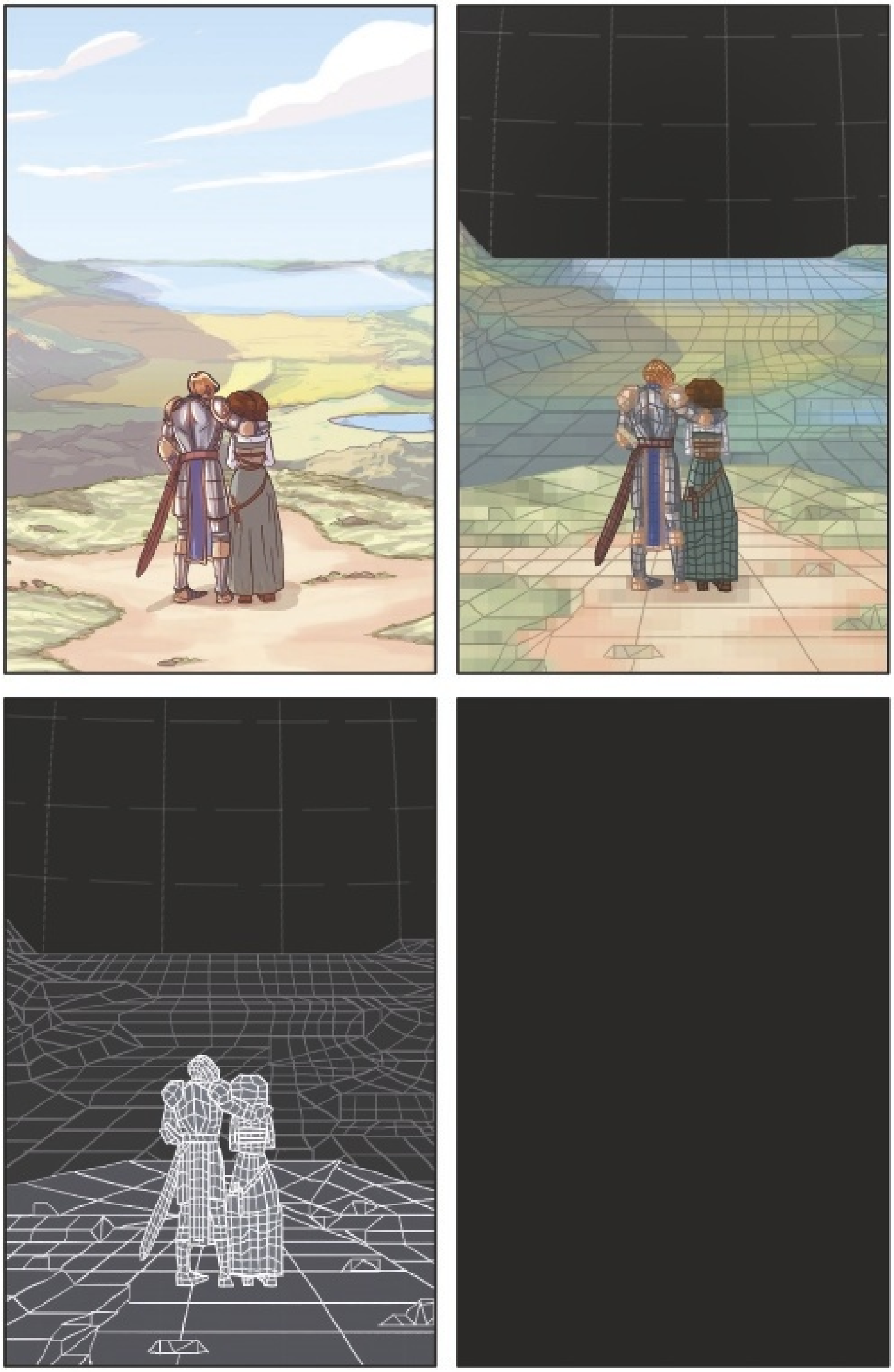

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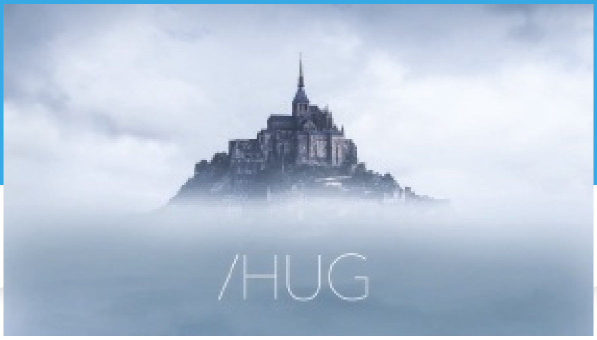

First Read

Read “/HUG.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Alena think that Lord Walker betrayed her? Cite specific evidence from the text to support your answer.

2. Name one major similarity and one difference between Alena and Lord Walker. Cite specific evidence from the text to support your answer.

3. When Alena asks Lord Walker why he visited her world, he offers a response that upsets her. What does Lord Walker say, and why does Alena find his response upsetting? Cite specific evidence from the text to support your answer.

4. Read the following dictionary entry:

   pelt
   pelt \pelt\

   noun

   1. the skin or hide of an animal, with hair or fur

   verb

   1. to attack by throwing or bombarding
   2. to rain or hail quickly and heavily

   Which definition most closely matches the meaning of **pelts** on page 2? Write the correct definition of *pelts* here and explain how you figured it out.

5. On page 2 of the excerpt, Alena responds to Lord Walker by saying, “Oh no, I couldn’t. My father will be furious if I leave his shop unattended.” Using context clues, determine the meaning of **unattended** as it is used here. Write your best definition of *unattended* and explain how you inferred its meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the story takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the story

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How does the point of view affect character development in the story?
- ✓ How does the setting influence the characters and their development?
- ✓ How does the setting affect the plot and, in particular, the problem the characters face and must solve?
- ✓ How do the events in the plot impact the characters and their development?

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Reread page 554 of "/HUG." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following best explains how the setting reveals more about the characters on this page?

- ○ A. Lord Walker is a "real" person who plays the game occasionally, whereas Alena is a digital being who lives inside the game full-time.
- ○ B. Lord Walker is shutting down the video game because he doesn't have enough money, and Alena offers to pay to keep the game going.
- ○ C. Lord Walker is a digital being who calls the video game home, but Alena just plays the game once in a while.
- ○ D. Lord Walker no longer enjoys the setting of the video game, but Alena does.

Part B: Which line of dialogue from this page best supports the answer to Part A?

- ○ A. "Why would the gods destroy our world?"
- ○ B. "You did nothing wrong. It's because of money."
- ○ C. "I'm people. I don't pay to be here."
- ○ D. "This isn't my real body. My body is outside this world."

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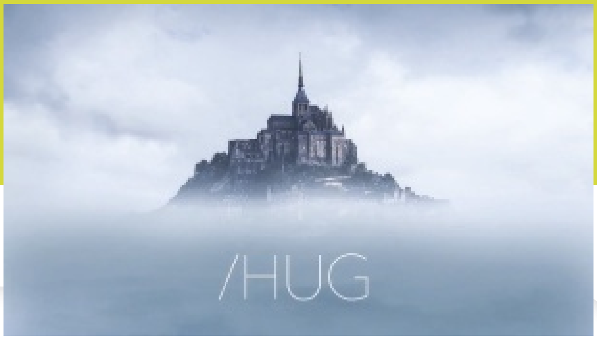

Close Read

Reread “/HUG.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify clues about Alena’s personality in “/HUG.” Explain how these clues help you understand her reaction when she learns the truth about her world.
2. Identify clues that can help determine Lord Walker’s character. Explain how these clues help you understand the plot and how he interacts with others.
3. Identify details that show Alena’s struggle to understand what will happen to her world. Explain how the setting relates to Alena as she attempts to figure out what may happen to her.
4. Identify details that reveal the story’s ending. Describe the interaction between the story’s characters, plot, and setting.
5. It can be difficult to choose the right words when giving someone bad news. Identify Lord Walker’s attempt to explain to Alena what will happen to her world, and explain whether or not his words were well chosen.

LITERARY ANALYSIS

WRITE

“/HUG” takes place inside a massive multiplayer online role-playing game, or MMORPG for short. In an MMORPG, a player can enter a command using a slash [/] that will cause his or her avatar to animate and perform a preset action. Therefore, the player who controls the avatar Lord Walker is also a character in the story. What can you infer about the player from the commands he gives Lord Walker? How do they relate to the plot and setting of the story? Use textual evidence of the character, the setting, and the plot to support your response.

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Gaming Communities

ARGUMENTATIVE TEXT
Point/Counterpoint
2017

Introduction

As gaming increases in popularity, many players also turn to the activity as a means for socializing. But is gaming actually a healthy social activity? In the two essays presented here, the authors examine the benefits and pitfalls of using video games as a social platform. Both essays present strong opinions about the topic. Which do you find more convincing?

> “Multiplayer gaming brings people together.”

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

The title of this article clearly presents the author’s claim that gaming improves communication skills, and the last sentence of the first paragraph reiterates this claim. I think the point about electronic devices’ importance is a logical reason that helps build supporting evidence.

Gaming Communities: Do They Encourage Positive Communication?

Point: Gaming Helps Develop Communication Skills by Joshua Vink

1 Today, communication is more complicated than ever. Electronic devices have become increasingly important tools of communication in the last thirty years. People rely on their smartphones more than any other device. Communication is vital to doing well in today’s society. A great way to improve your communication skills is through gaming.

2 Multiplayer gaming brings people together. Chat features allow gamers to meet people from all over the world. They can make friends while having fun. They can also play with family or longtime friends. The reading and writing that comes from chatting with these people can **foster** positive communication.

Friends playing a multiplayer game.

3 Suppose you begin chatting online with a new player, and you find out the person is from Kazakhstan[1]. You have never heard of this country, and you look for it on a map. Then you ask the person some questions about his or her country. You find out that Kazakhstan has major oil deposits. Large U.S. oil companies do business there. You receive a valuable geography lesson just by playing a game.

4 Some students do not enjoy reading and writing at school. If they find it difficult, it gives them a negative attitude toward communication. It is important to find enjoyable ways for these students to read and write. That can help them to develop their communication skills. Gaming provides this kind of practice.

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[1] **Kazakhstan:** a landlocked republic to the south of Russia and to the northeast of the Caspian Sea; a former Soviet republic

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5 With two thirds of young people in the United States playing video games (Duggan), everyone should participate to gain its benefits. The constant reading and writing that goes on in gaming chat gives players the opportunity to increase their vocabulary and improve their expression. People enjoy this type of communication more than the type of communication practiced in English class.

6 Chatting online not only helps gamers make new friends. It also can improve self-esteem. Berni Good is a psychologist in London who works with gamers. She says, “Research tells us that players feel greatly rewarded sharing their gaming experiences with others on social media and also in multiplayer **environments**” (Wells and Blaghorn). When something improves self-esteem, people gain an appreciation for it.

7 This means that people who do not game are missing out on invaluable benefits. If people want to improve their self-esteem, they should game. Today’s video games are so advanced that people owe it to themselves to explore them and develop advanced skills. Communication is more than just reading and writing.

8 In addition to improving self-esteem, gaming can also give people digital literacy. Digital literacy provides the tools needed to interact electronically. Our society has entered a digital age. Business and government rely on computers and other electronic business to handle most activities.

9 James Paul Gee, a linguist and professor of literacy studies at Arizona State University, thinks we should expand the traditional definition of literacy beyond reading and writing because language isn’t the only communication system available in today’s world (Levasseur). Digital literacy is an example of one such system. Learning to use electronic devices for communication is a key part of digital literacy. Game chat provides users with practice using these devices.

10 The value of gaming to the economy is shown by how large companies are using gaming. These companies have realized that training needs to be engaging for employees. What could be more engaging than games? “Google and Microsoft have created games to increase worker morale, quality control, and productivity” (Schawbel).

11 If major technology companies are using gaming to improve workers’ communication and digital literacy, there must be something to it. These companies have billions in dollars in **revenue** and count on training to improve efficiency. Increases in efficiency means increases in profits. All companies need to use gaming to train their people so that they can maximize success.

NOTES

SAMPLE ANNOTATION

Argument – Reasoning

This is a non sequitur because the conclusion isn’t supported logically. Just because some technology companies use gaming doesn’t mean every company in the world should. There is no evidence that all companies would benefit.

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People interested in getting jobs with these companies would be wise to have plenty of gaming experience.

12 Gaming helps improve both traditional communication skills and digital literacy. Our world increasingly relies on communication to make economies run smoothly. Gaming will have an increasingly important role to play. Gaming's lasting popularity means that we should put it to the best possible use.

SAMPLE ANNOTATION

Argument – Reasoning

The author claims that we should use gaming in the economy because it's so popular. I think this is an ad populum fallacy because it uses popularity as proof instead of logical evidence.

Sources

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“Gamers are more interested in winning competitions than in making new friends.”

NOTES

Counterpoint: Gaming Does Not Promote Positive Communication by Caroline Rodgers

13 Although gaming has become a leading leisure activity, the benefits as far as communication goes are minimal. More than half of the people in the world’s industrialized[2] countries identify as gamers (“Gaming Gone Global” 2016). Yet the negatives of gaming are clear. You just have to look at how it affects relationships and language use.

14 Gaming damages relationships by reducing communication between gamers and their family and friends. A study at Brigham Young University examined the gaming habits of college students across the country. As the amount of time spent gaming went up, the quality of relationships went down (Hadfield). People need family and friends as the **foundation** of their life. Gaming damages this foundation.

15 The loss of communication outside of gaming is just part of the issue. An even greater problem is the communication that goes on within the games themselves. This communication takes place in what is called game “chat.” The competitive nature of gaming seems to encourage rude and inappropriate comments.

16 Negative communication is a big part of the gaming experience for committed and casual players alike. Trash talk is common for all forms of competition, but it is especially bad in an online gaming environment. Bullies and sore losers can shout or type insults from the comfort of their own homes. Some people seem to think that it is okay to say things online that they would not say to a person’s face. This has to do with the anonymous nature of chat in many games.

17 Many of the players who use negative speech online are able to hide behind avatars or fake names. So they feel no consequences for their bad behavior. “When people hide behind a **moniker** they think they can say hateful, hurtful

---

2. **industrialized:** having the full advantages of infrastructure, technology, and trade

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NOTES

things, and harass people simply because they can get away with it," noted Morgan Lewis of the online zine *Gamer Professionals*.

18 There's a word for a person who posts nasty comments anonymously. That word is *coward*.

19 Yet, some players are proud of their cruel insults. These players are called trolls. These individuals play online games specifically to ruin the experience for other players. Many times, these are low-level players who are not skilled at the game. Their only enjoyment comes from making other players angry. What's worse, other players sometimes encourage them. Trolls post about their worst insults on gaming message boards or post videos of the interaction online. These posts and videos often receive positive comments from players who think the insults are funny. Such encouragement makes the online environment worse for victims of these verbal attacks.

20 There are options to combat trolls, but they are often temporary. For instance, players can mute these trolls in some games, but that's not a long-term solution. A player can also make a complaint to the game company. That might get the offender banned. Even then, friends of the banned person may flame the player who made the complaint. Often the banned person will get a new account with a new avatar or be able to log on from a different computer. Then the player can go right back to making nasty comments.

21 Studies have shown that negative communication is especially directed toward female players. Professors at Ohio University have identified that female gamers are treated differently from males in chat situations. In their study, these researchers played against 1,660 unique gamers. They broadcasted pre-recorded audio clips of either a man or a woman speaking.

22 The easiest way to solve the problem with chat is to require players to use their real names. Unfortunately, this creates security issues, especially for kids. Gaming companies should consider making more efforts to inform parents of bad online behavior by their children.

23 Gaming is not an effective form of communication. Gamers are more interested in winning competitions than in making new friends. As long as negative language is such a major part of game chat, gaming will do more to harm communication than to improve it. Our society needs a better sense of community. It does not need more gaming.

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NOTES

Sources

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Hadfield, Joe. “Video Games Linked to Poor Relationships with Friends, Family in New Study.” *BYU News,* Brigham Young University, 15 Jan. 2009. Online.

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GAMING
COMMUNITIES

First Read

Read "Gaming Communities." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the author view gaming in the Point essay? Cite specific evidence from the essay to support your answer.
2. What is the author's opinion of gaming in the Counterpoint essay? Be sure to use specific evidence from the text to support your answer.
3. Provide one reason why gaming is considered positive and one reason why gaming is considered negative. Be sure to use specific evidence from the text to support your answer.
4. Find the word **environment** in paragraph 6 of "Gaming Communities." Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify the clues that helped you figure out its meaning.
5. Read the following dictionary entry:

   foundation
   foun•da•tion \foun'dā SH(ə)n\

   noun

   1. the base or footing of a building, typically below ground
   2. the basis or underlying principle of something
   3. the act of starting or establishing an organization

   Which definition most closely matches the meaning of **foundation** as it is used in paragraph 14? Write the correct definition of *foundation* here and explain how you figured out the correct meaning.

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Reading Skill: Arguments – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the development of an argument, note the following:

- ✓ places that present the author's claim about an issue, problem, or concept in the title, opening remarks, or concluding statement
- ✓ the first and last sentence of each body paragraph for reasons that help to build the author's argument
- ✓ the information that the author introduces in sequential order
- ✓ how the author's reasons and evidence interact to build on and support the claim
- ✓ how you would describe the author's argument in your own words

STEP 2: To track the development of an argument and identify ways in which the argument can be improved, consider the following questions:

- ✓ What is the author's overall claim?
- ✓ What are the reasons that the author presents to support his/her claim?
- ✓ How do the author's reasons work together to support the claim?
- ✓ Does the author present convincing evidence?
- ✓ Does the author demonstrate logical reasoning, or thinking?

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Reread paragraphs 13 and 14 of “Gaming Communities.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on the title of Caroline Rodgers’s essay, the reader can conclude that—

○ A. Rodgers will argue against Vink’s position.
○ B. Rodgers wrote her article before Vink wrote his.
○ C. Rodgers and Vink both have a lot of experience gaming.
○ D. Rodgers will agree with Vink’s ideas about communication.

2. Which sentence most clearly states a claim made by the author to build her argument?

○ A. “More than half of the people in the world’s industrialized countries identify as gamers (‘Gaming Gone Global’ 2016).”
○ B. “Yet the negatives of gaming are clear.”
○ C. “You just have to look at how it affects relationships and language use.”
○ D. “People need family and friends as the foundation of their life.”

3. Which sentence most clearly states a reason that builds on the author’s claim?

○ A. “Gaming damages relationships by reducing communication between gamers and their family and friends.”
○ B. “A study at Brigham Young University examined the gaming habits of college students across the country.”
○ C. “As the amount of time spent gaming went up, the quality of relationships went down (Hadfield).”
○ D. “Gaming damages this foundation.”

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the ways in which an argument could be improved, note:

✓ the strength of the author's claim and reasoning

✓ the strength of the evidence used to support the claim

✓ any logical fallacies present in the argument

- **ad hominem:** an attack on someone's character rather than the logic or content of their argument
- **ad populum:** appeals to the popularity of an idea to prove its value
- **hasty generalization:** a general statement or conclusion that is made without sufficient evidence
- **red herring:** a distraction from an argument by avoiding key issues or ignoring opposing views
- **slippery slope:** a conclusion based on the premise that a chain of events will result in an extreme outcome
- **strawman:** the oversimplification or misrepresentation of an opponent's viewpoint
- **false analogy:** an analogy that incorrectly connects things based on other shared characteristics
- **circular reasoning:** the use of an argument's conclusion as a way to prove the argument
- **non sequitur:** a conclusion or reply that does not logically follow the previous statement

STEP 2: To identify how the argument could be improved, consider the following questions:

✓ Is the claim persuasive?

✓ Is the reasoning sound and valid?

✓ Is there sufficient evidence to support the reasons?

✓ Does the author introduce evidence not related to the claim?

✓ How would resolving logical fallacies strengthen the author's argument?

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Reread paragraphs 18–22 of “Counterpoint: Gaming Does Not Promote Positive Communication.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following sentences provides an example of a hasty generalization?

   ○ A. “So they feel no consequences for their bad behavior.”
   ○ B. “These players are called trolls.”
   ○ C. “The easiest way to solve the problem with chat is to require players to use their real names.”
   ○ D. “There’s a word for a person who posts nasty comments anonymously.”

2. Which of the following sentences provides an example of an ad hominem?

   ○ A. “Trolls post about their worst insults on gaming message boards or post videos of the interaction online.”
   ○ B. “That word is *coward*.”
   ○ C. “‘Findings indicate that, on average, the female voice received three times as many negative comments as the male voice or no voice’ (Kuznekoff and Rose).”
   ○ D. “Unfortunately, this creates security issues, especially for kids.”

3. Which of the following sentences provides an example of a non sequitur?

   ○ A. “Gaming companies should consider making more efforts to inform parents of bad online behavior by their children.”
   ○ B. “Studies have shown that negative communication is especially directed toward female players.”
   ○ C. “Trolls post about their worst insults on gaming message boards or post videos of the interaction online.”
   ○ D. “Such encouragement makes the online environment worse for victims of these verbal attacks.”

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GAMING
COMMUNITIES

Close Read

Reread “Gaming Communities.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify an example that supports the author’s claim in the Point article, “Gaming Helps Develop Communication Skills.” Explain the author’s claim and how the example supports it.
2. Citing specific evidence and facts from both arguments, explain the two central ideas and how they’re developed in the Point/Counterpoint text.
3. Identify a hasty generalization used in either the Point or Counterpoint essay. Explain how applying this logical fallacy can hurt an argument.
4. Identify a passage that reveals the author’s purpose in either selection. Explain how the author’s word choice reveals this purpose.
5. Authors of argumentative texts need to choose their words carefully in order to persuade their audiences. Identify a particularly persuasive phrase or sentence and explain why you found it to be effective.

ARGUMENTATIVE

WRITE

Write an argumentative essay in which you take a position on which argument is stronger. Be clear in why you chose this argument, noting the strengths and weaknesses in each text. Note this important **recommendation**: Strengthen your argument by addressing counterclaims and calling out logical fallacies. In your essay, be sure to use evidence from each text to support the reasons for your opinion, and don’t over rely on one source.

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Experimenting in Excellence

INFORMATIONAL TEXT
Mekeisha Madden Toby
2024

Introduction

Meet Lindsay Altidor and Janani Kumaran, two Florida students pursuing their passions in the fields of STEM, or science, technology, engineering, and math. Both have competed at science fairs at the state level, with encouragement from their families and their teachers along the way. In this text, Altidor and Kumaran share their secrets to success as well as their perspectives on what it takes to excel in the fields of STEM.

“Now I feel like I can do anything through hard work.”

1 Lindsay Altidor tends to be on the shy side unless this University of Florida graduate is talking about what she’s studying. “I’ve always loved science,” said Altidor.

As an undergraduate, Lindsay Altidor wanted to pursue a career in science and medicine, with a focus on the human brain. She subsequently became a Graduate Student Researcher for the Jan and Dan Duncan Neurological Research Institute at Baylor University.

2 It’s a love that Altidor traces back to when she was in elementary school. “My mom would read her anatomy and physiology textbooks to me,” Altidor said. Both of her parents are registered nurses. Their love of science inspired Altidor so much as a child that she built a solar oven for her school’s fourth-grade science fair. The oven could actually bake cookies.

3 “But it wasn’t until high school,” Altidor said, “that I really buckled down and decided I want to be a neurologist.” When she was a sophomore at Palm Beach Central High School, Altidor’s science teacher, William Bartenslager, encouraged her to create another, even bigger science fair project.

4 “The idea of my project was to try and create a scaffold to allow people to grow organs with their biological signature or stem cells,” she said. Cell scaffolds serve as a base to create new tissues for medical purposes. If doctors could grow organs based on patients’ stem cells, they wouldn’t have to rely on donor organs. For her science fair project, Altidor used chicken livers as her scaffold.

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5 “The first year was about creating that scaffold because even if you have one cell from the chicken, it won’t work,” she said. Altidor’s interest in her project led her to keep developing her experiment through her junior and senior years. “The second year, I focused on whether or not cells could grow on that scaffold and also created an artificial scaffold with the 3D printer and compared the two scaffolds.” In the third and final year, she received donated stem cells. Using her chicken-liver scaffold, the donated cells began to recognize the biological markers around them. The stem cells began to differentiate into liver cells. “That was the final achievement,” Altidor said.

6 As her experiment progressed, so, too, did her confidence. She had a hard time explaining her project to judges the first year because she was nervous. That was the only year she didn’t place in the top ten. The second year, she placed at the county science fair, and in the third and final year, she placed at the state level. She went on to compete at the International Science Fair in Arizona.

7 “I didn’t place internationally, but I made it,” Altidor said with pride. “I always have to work really, really hard at whatever I do. But I always excel in steps. That was very **apparent** in my high school life. I went from county to state to international and entered the next phase of my life in college.”

8 Altidor is now pursuing a medical degree to become a neurologist and a doctorate degree to become a neuroscientist. “Nothing makes me feel the same excitement as neuroscience,” she said. “It’s hard to explain, but I just get really excited when I work with anything that has to do with the brain.”

Solving Real-World Problems

9 Janani Kumaran of Gainesville considered her surroundings when she chose a science fair project. As a Gainesville High School freshman, she decided to try to solve the hydrilla **infestation** she saw in lakes and ponds in her city. “People used hydrilla in their home aquariums, and when they were done, they’d dump it in lakes and it spreads like weeds,” Kumaran said.

10 *Hydrilla verticillata*, or hydrilla, is an **invasive** plant species that grows rapidly and densely in water, shading out the sunlight native plants need to survive. The spread of hydrilla had become a problem throughout Florida, but Kumaran had an idea. She introduced snails to control hydrilla growth, an approach that garnered her first place in the state science fair. However, Kumaran wasn’t satisfied. “I knew that just snails would never be enough,” she said. “They’re already in the environment. They’re just not being implemented. But hydrilla grows so fast, so I knew there had to be something else.”

11 In her second year of the project, Kumaran added another **element** to her approach. “I experimented with integrated control methods using snails and herbicide at very low levels,” she said. “Basically, I tested both separately and together to see which was the best style.” Kumaran learned that snails and herbicides were most effective when combined. The experiment also yielded another result: a back-to-back first-place honor at the state science fair. That same year, she entered the Broadcom MASTERS competition, where she placed second in the science category of the STEM awards, winning a $2,500 prize and an iPad.

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RISING STARS
MATH, APPLIED SCIENCE, TECHNOLOG
BROADCOM FOUNDATION
MASTERS
– a program of –
SOCIETY FOR SCIENCE & THE PUBLIC

Janani Kumaran's science project controls hydrilla infestations in lakes and ponds. The project placed second at the Broadcom Foundation's MASTERS science fair.

12 "A lot of science fair kids do baking soda-based experiments," said Kumaran, whose mom is a biologist. "But I want to work on experiments that help people in real life."

13 Kumaran's dad, Muthusami Kumaran, is an associate professor of nonprofit management at the University of Florida. He says his daughter has always been inquisitive. "Ever since she was little, Janani asked questions about everything, so we taught her there are scientific methods to find the answers, and she has loved science ever since," he said. "It's always good to inspire your kids and teach them to search for the answers themselves."

14 That curiosity motivated Kumaran, who wants to be a psychiatrist someday, to turn to her next project. As a high school junior, she began studying mosquitoes and hopes to **identify** the gene that makes them resistant to certain insecticides. Ultimately, she wants her project to help combat the spread of mosquito-borne diseases. Her commitment to finding her own answers was evident in her earliest descriptions of the research.

15 "I need to ID a bunch of mosquitoes first. But I found a mosquito species that is a vector for malaria," Kumaran said. "I have around 200 mosquitoes with six genera and maybe four species of each."

The Changing Tide of STEM

16 The passion and enthusiasm Altidor and Kumaran have for science reflects a shift in STEM education. Although more male students continue to pursue these subjects, the number of initiatives and organizations designed to encourage the participation of female students in science, technology, engineering, and math careers are leading to change.

17 The need for greater representation of young women in STEM is an issue that is getting national and global attention. For instance, groups such as UNESCO, or the United Nations Educational, Scientific and Cultural Organization, released

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a commissioned report detailing issues that undermine girls' confidence. The report also included strategies to support girls' interest in STEM. The American Association of University Women (AAUW), meanwhile, is moving beyond the statistics and investing $1.7 million in fellowships and grants for women in STEM fields. Then there's businesswoman Debbie Sterling. She launched her company GoldieBlox, an imaginative line of building sets and toys, to inspire a passion for engineering in girls ages seven and up.

18 "The fastest-growing jobs worldwide require engineering and tech training," Sterling said. "If we truly want women to have equal opportunities, we need to **intervene** at a young age to ensure we are encouraging them and building their interest early on so that they even consider STEM in the first place. We need to present STEM in a way that will appeal to girls. If we can do that, endless doors will open."

19 It also helps to have educators believe in you. Both Altidor and Kumaran have had teachers, professors, and advisors who saw them as scientists more than capable of conducting complicated experiments. "Dr. Michael D. Netherland helped me with my hydrilla and snail experiment," Kumaran said of the University of Florida associate professor who specialized in invasive aquatic species. "He was so excited when I went to Broadcom that he told everyone in the lab, even people I didn't know."

20 Staying motivated also plays a part. For Kumaran, environmental factors drive her. For one, her mother is a scientist. But she's also enrolled in a program at school with other like-minded students. "I thought that people would be like, 'Oh, she's such a nerd. She likes science.' But when people hear more about what I'm doing, they get interested too," Kumaran said. "Everyone has questions that they want to learn about and they want to pursue, so when you do it, they don't think it's that weird anymore."

21 For Altidor, consistent progress is the key. "No matter what you do, if you take steps toward that goal, it's better than not doing anything at all," she said. "It will give you the confidence and drive to keep moving forward, and you'll be that much closer to your goal. Once you have that mindset, your goals and dreams will **manifest**. Now I feel like I can do anything through hard work."

PERSONAL RESPONSE

WRITE

The author of "Experimenting in Excellence" points out several approaches to increasing the representation of women in STEM fields, including having supportive mentors and making consistent progress in working toward a goal. These approaches might work for encouraging all students in all fields of study. Write a personal response about how one or both of these approaches, or a different approach, motivated you to pursue excellence in a field of your choice. Include examples from your personal experience.

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Cover Letter to LucasArts

INFORMATIONAL TEXT

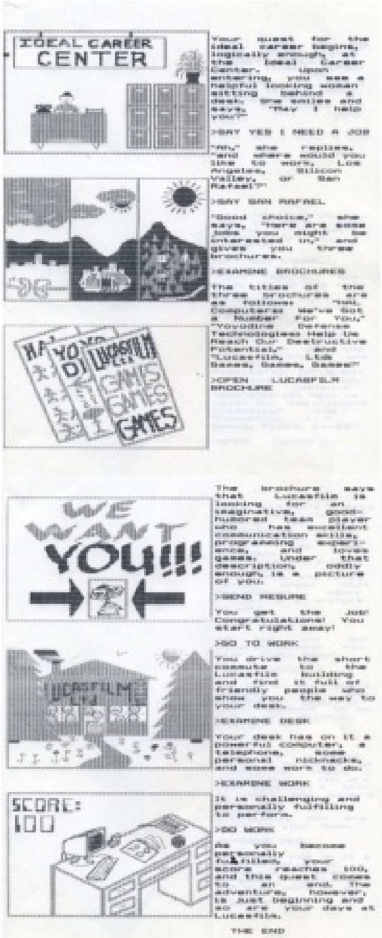
Tim Schafer

1989

Introduction

Tim Schafer (b. 1967) is a computer game designer who is known for his work on *Full Throttle* and *The Secret of Monkey Island*. He applied for a job at Lucasfilm in 1989 (the company was rebranded as LucasArts the following year) but failed to impress the company in an initial phone interview. Instead of giving up, Schafer applied for another job within the company and wrote a text adventure game as his cover letter. His cover letter won Tim Schafer a job at LucasArts, where he worked until the year 2000.

> “Under that description, oddly enough, is a picture of you.”


IDEAL CAREER CENTER
GAMES GAMES GAMES
WE WANT YOU!!!
LUCASFILM
SCORE: 100
THE END

Source: Double Fine

Transcript

1 Your **quest** for the ideal career begins, **logically** enough, at the Ideal Career Center. Upon entering, you see a helpful looking woman sitting behind a desk. She smiles and says, “May I help you?”

2 >SAY YES I NEED A JOB

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3 "Ah," she replies, "and where would you like to work, Los Angeles, Silicon Valley, or San Rafael?"

4 >SAY SAN RAFAEL

5 "Good choice," she says, "Here are some jobs you might be interested in," and gives you three brochures.

6 >EXAMINE BROCHURES

7 The titles of the three brochures are as follows: "HAL Computers: We've Got a Number For You," "Yoyodine Defense Technologies: Help Us Reach Our Destructive **Potential**," and "Lucasfilm, Ltd: Games, Games, Games!"

8 >OPEN LUCASFILM BROCHURE

9 The brochure says that Lucasfilm is looking for an imaginative, good-humored team player who has excellent communication skills, programming experience, and loves games. Under that description, oddly enough, is a picture of you.

10 >SEND RESUME

11 You get the job! Congratulations! You start right away!

12 >GO TO WORK

13 You drive the short **commute** to the Lucasfilm building and find it full of friendly people who show you the way to your desk.

14 >EXAMINE DESK

15 Your desk has on it a powerful computer, a telephone, some personal nicknacks, and some work to do.

16 >EXAMINE WORK

17 It is challenging and personally **fulfilling** to perform.

18 >DO WORK

19 As you become personally fulfilled, your score reaches 100, and this quest comes to an end. The adventure, however, is just beginning and so are your days at Lucasfilm.

THE END

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NOTES

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

Brochures is a noun because it seems like they are things you can look at. I see what looks like three pieces of paper, and the writer talks about their titles and then opens one up, so a brochure is probably a pamphlet that tells about something. I will check a dictionary.

SAMPLE ANNOTATION

Structure – Print and Graphic Features

I think this is a description of the perfect person for this job. I notice that the phrase "WE WANT YOU" is capitalized, and "YOU" seems to be boldface in the illustration. There are large arrows pointing to the person in the image. I think the author wants us to know he is right for this job.

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COVER LETTER TO
LUCASARTS

First Read

Read “Cover Letter to LucasArts.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to this cover letter, what are Tim Schafer’s qualifications for the job he is seeking? Cite specific evidence from the text to support your response.

2. Where does Tim Schafer’s job search begin? Cite evidence from the text to support your response.

3. What are the employees like at Lucasfilm? Cite specific evidence from the text to support your answer.

4. Which context clues in the passage helped you figure out the meaning of **logically** in paragraph 1? Write your definition of *logically* and tell how you figured out the meaning of the word. Then use a print or an online dictionary to confirm the definition.

5. Read the following dictionary entry:

   commute
   com•mute \kə’myoot\

   noun

   1. a regular journey to or from work or school

   verb

   1. to travel to work or school on a regular basis
   2. to reduce or lessen a sentence or obligation

   Which definition most closely matches the meaning of **commute** as it is used in the text? Write the correct definition of *commute* here and explain how you figured it out.

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Reading Skill: Context and Connotation – Reference Materials

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Does the text contain a glossary? If not, how can I locate a print or digital dictionary to confirm this meaning?
- ✓ Where in the resource entry are the definitions for the part of speech I identified?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread paragraphs 1–7 of “Cover Letter to LucasArts.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which definition most closely matches the meaning of *ideal* as it is used in the first paragraph?

> **ideal**
> i•deal \ī dē’əl\
>
> *noun*
>
> 1. a person or thing considered to be an example of excellence
> 2. a high-minded goal or principle
>
> *adjective*
>
> 1. perfect; the best possible
> 2. having to do with ideas

○ A. noun definition 1
○ B. noun definition 2
○ C. adjective definition 1
○ D. adjective definition 2

2. In paragraph 7, which part of speech is *destructive*?

○ A. noun
○ B. verb
○ C. adjective
○ D. adverb

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - boldface words, italicized words, and capitalized words
- ✓ graphic features, such as:
  - Photographs and illustrations
  - charts, graphs, and maps
  - illustrations or drawings
- ✓ the information and ideas that the text features emphasize how the text features affect readers

STEP 2: To analyze how print and graphic text features convey purpose and/or meaning in informational texts, consider the following questions:

- ✓ What print features are present in the text?
- ✓ What graphic features are present in the text?
- ✓ What information does each text feature help readers find? What else do the text features accomplish?
- ✓ Why might the author have chosen to use each text feature?
- ✓ How do the text features deepen readers' understanding of the text?

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Reread paragraphs 13–19 of “Cover Letter to LucasArt.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is most likely the purpose of including the illustration of the Lucasfilm building in the text?

   ○ A. This graphic feature highlights the author’s inner feelings of nervousness associated with getting a job.
   ○ B. This print feature helps to explain that Lucasfilm is a popular place of work for many different people.
   ○ C. This graphic feature conveys Lucasfilm as a large corporation that is a bright and friendly place to work.
   ○ D. This print feature shows people smiling on the inside of a large building; therefore, the author must know people who work there.

2. What print features does the author include in this excerpt?

   ○ A. The author includes headings that help identify the steps he should take at work.
   ○ B. The author includes a table of contents to help the reader identify the sequence of the text.
   ○ C. The author includes captions that help explain the graphic features in the text.
   ○ D. The author includes annotations to help the reader understand the meaning of the text.

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COVER LETTER TO
LUCASARTS

Close Read

Reread "Cover Letter to LucasArts." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify the part of speech and infer the likely meaning of the word *imaginative* as it is used in the text. Check the meaning of your inference in a dictionary.
2. Identify an example of a text feature in "Cover Letter to LucasArts." Explain how it conveys Schafer's purpose.
3. Tim Schafer, Lindsay Altidor, and Janani Kumaran knew what they wanted and used their words to achieve their intended goals. Identify details from "Cover Letter to LucasArts" that show how Schafer made certain word choices with his goals in mind.

COMPARATIVE ANALYSIS

WRITE

"Cover Letter to LucasArts" and "Experimenting in Excellence" are both about people who push for new opportunities in unique ways. How does Tim Schafer's approach compare to the approaches of Lindsay Altidor and Janani Kumaran? How do the authors use print and graphic features to inform their audiences about the career paths of Tim Schafer, Lindsay Altidor, and Janani Kumaran? What is the effect or impact of those print and graphic features? Use evidence from both texts to explain your answer.

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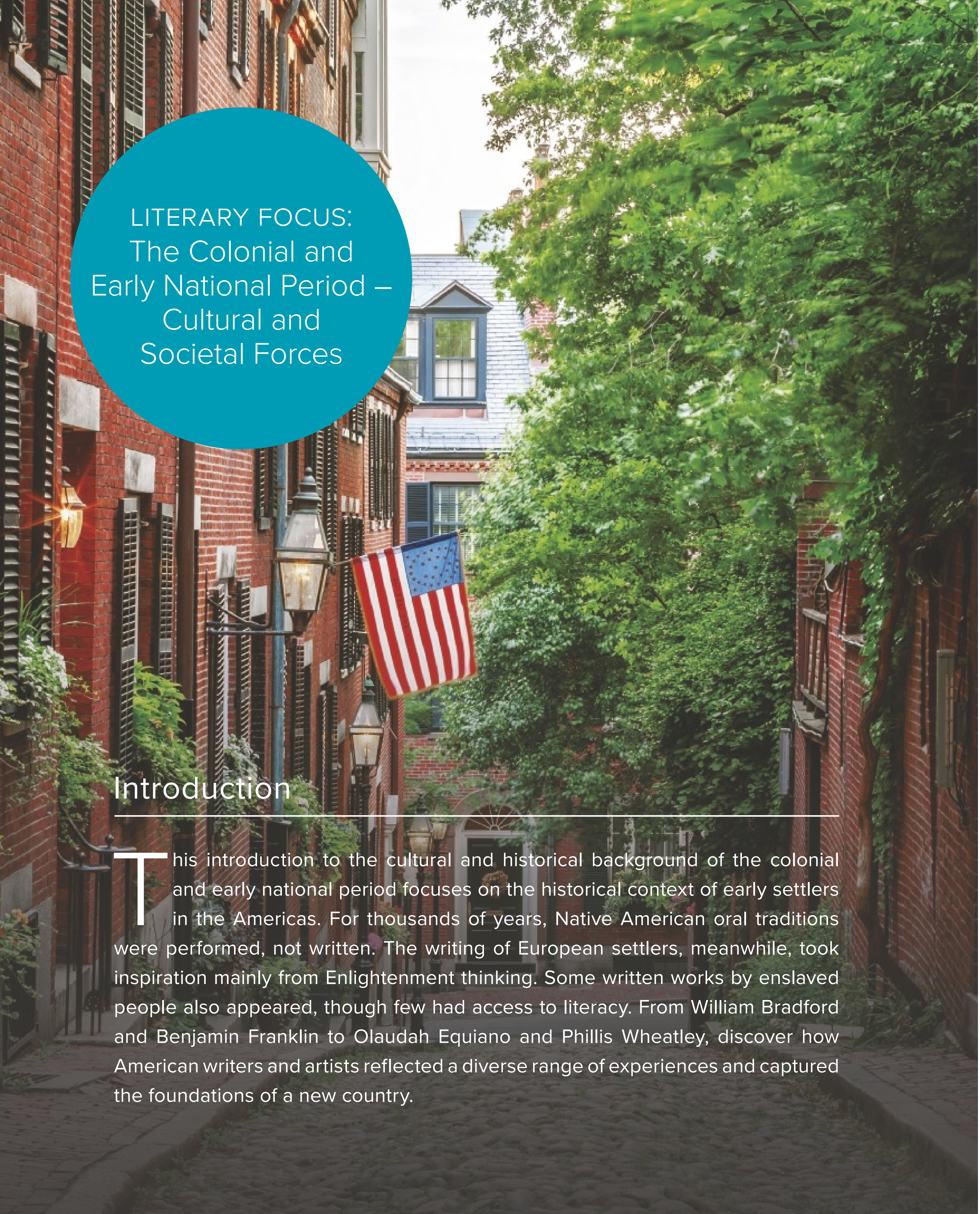


LITERARY FOCUS: The Colonial and Early National Period – Cultural and Societal Forces

Introduction

This introduction to the cultural and historical background of the colonial and early national period focuses on the historical context of early settlers in the Americas. For thousands of years, Native American oral traditions were performed, not written. The writing of European settlers, meanwhile, took inspiration mainly from Enlightenment thinking. Some written works by enslaved people also appeared, though few had access to literacy. From William Bradford and Benjamin Franklin to Olaudah Equiano and Phillis Wheatley, discover how American writers and artists reflected a diverse range of experiences and captured the foundations of a new country.

“Both the Great Awakening and the Enlightenment helped shape an American sense of identity.”

NOTES

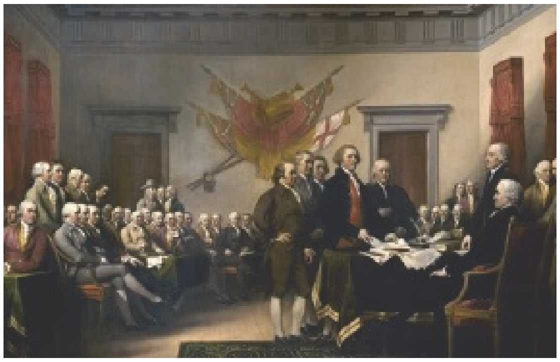
1 When you think of America’s core values, what comes to mind? America has always reflected a diverse range of cultures and experiences. The signers of the Declaration of Independence announced a set of American values. These values included the idea that “all men are created equal” and have the right to “life, liberty, and the pursuit of happiness.” What struggles lay ahead as the emerging country fought to uphold these values? The writing of the colonial and early national period explores key beliefs and captures the foundations of a new country.

Indigenous Voices and Oral Literature Traditions

2 Long before European colonists arrived, North America was home to hundreds of diverse indigenous cultures. While written literary traditions existed, the majority of Native American peoples maintained a rich body of oral literature. For generations, storytellers passed down stories about their culture’s beliefs and history.

3 In oral literature, repetition is often used to enhance stories. One type of repetition is the use of sacred numbers. The number four represents the cardinal directions of north, east, south, and west. The number seven represents sky, earth, and center in addition to the cardinal directions. In stories, a hero might encounter four obstacles or have to slay seven monsters. In oral retellings, this kind of repetition builds the drama of the story for a listening audience.

4 As oral literature was shared, each retelling reflected the status of the storyteller within the community. It captured the time in which the story was told and



Oil painting by John Trumbull entitled *Declaration of Independence* (ca. 1818). Today, a portion of the painting is printed on the back of the two-dollar bill.

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connected mythology to important cultural ceremonies. Given the nature of oral literature, some of these stories do not always translate effectively into written English. However, some indigenous groups have preserved oral literature in writing, which has protected this key element of their traditions and heritage.

Colonization of North America

5 The existence of North and South America was mostly unknown to Europeans until the voyages of Christopher Columbus in the late fifteenth century. After Columbus's voyages, representatives from Spain, Great Britain, and other European countries raced to establish colonies, or settlements, in the Americas. Initial accounts from early colonists told stories of a land rich in resources and opportunity.

6 Settlers came to the Americas for a variety of reasons. Many shared a desire to build societies based on their religious values. Many others sought prosperity. As early settlers arrived and began interacting with indigenous peoples, they quickly claimed territory. This eventually led to increased competition and violence between colonists and Native Americans.

7 Cash crops such as tobacco and sugar became essential to colonial economies. Plantations were developed to grow these crops, and over time, plantations grew larger and the demand for labor greatly increased. The desire to mine these new colonies for wealth spurred a widespread slave trade. Many enslaved Africans were forcibly brought to the Americas in a practice that was both profitable and inhumane.

8 The emerging society had wide-ranging backgrounds. Its people spoke a multitude of languages: Spanish, English, German, Portuguese, Dutch, French, and a variety of African and indigenous languages. Their interactions during the early colonial period, whether in conflict or cooperation, helped form a new and unique American culture.

Colonial Literature and Puritanism

9 As the British eventually colonized the entire eastern seaboard north of Florida, English became the most common language and literature in the colonies. England had a well-established literary tradition, including a long history of formal poetry and the popular works of Shakespeare. Much of the literature the colonists read came from these English traditions. As a result, early American writers borrowed from English forms and styles.

10 The early colonial poet Phillis Wheatley demonstrates this in her work. Her poetry used heroic couplets, a formal poetic structure common in English neoclassical poetry. She wrote poems about American leaders such as General George Washington. Wheatley, who was kidnapped as a child in Africa and later enslaved in Boston, also often featured classical and biblical allusions in her poems. For example, in "On Being Brought from Africa to

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America," Wheatley uses allusions to the Bible and the concept of redemption to challenge justifications for slavery that were common in her time.

11 Many English colonists were Puritans who had come to North America to freely follow their own religion. Puritanism was a religious movement of Reformed Protestants who felt that the Church of England needed **reform**. William Bradford was a Puritan who served as governor of the Plymouth colony for over thirty years. His Of *Plymouth Plantation* (1646) provides insight into colonial life. He defined Puritan style as a "plain style, with singular regard unto the simple truth in all things." This style often included influential biblical allusions and imagery.

The majority of other early colonial literature was utilitarian—observations of North American geography as well as biographies. This was mostly because North American settlers were occupied with establishing the colonies and had little time to devote to the creation of original works of fiction and poetry.

The Great Awakening and the Enlightenment

12 In the 1730s and 1740s, a growing revival known as the Great Awakening began to gain popularity in the colonies. Some Protestant leaders, such as George Whitefield and Jonathan Edwards, preached to large groups. They spoke of a more personal approach to faith. They successfully converted large numbers of people from a variety of religious, social, and racial backgrounds.

13 Another important eighteenth-century movement was the Enlightenment. This philosophical movement promoted the use of reason in all areas of intellectual life. European Enlightenment philosophers introduced a political philosophy concerned with equality and the natural rights of man. These ideas provided a foundation for the creation of modern democracies. In North America, Benjamin Franklin, Thomas Paine, and Thomas Jefferson incorporated Enlightenment ideas into their **rhetoric**. Rhetoric is the art of speaking and writing persuasively. Authors use rhetorical devices to effectively convince their audiences. In the Declaration of Independence, Jefferson employed a straightforward style but used rhetorical devices such as alliteration, allusion, and repetition to drive his points home. This rhetoric urged the thirteen colonies to break their ties to Great Britain and eventually led to the American Revolution.

An ancient petroglyph, or rock carving, found in Newspaper Rock State Historic Monument in San Juan County, Utah

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14 Both the Great Awakening and the Enlightenment helped shape an American sense of identity. In addition to promoting religious freedom and revolution, colonial Americans used literature to argue for social change. For example, Olaudah Equiano wrote *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789). In this autobiography, Equiano described his life as a formerly enslaved person. Equiano used his experiences to argue for the abolition of slavery.

15 Major Concepts

- **Indigenous Oral Literature:** Native American oral literature was performed, not read. Storytellers used sacred numbers, common mythical characters, and the performative aspect of telling a story aloud to impart morals and pass on historical information to their audiences.
- **America's Road to Independence:** The colonists shared the view of Enlightenment philosophers who believed that a government's authority was dependent upon the consent of the governed. Literature of the late colonial period dealt with these conflicts. It also considered ideas of natural rights, independence, and the creation of a better society.
- **Voices of Enslaved People:** While enslaved people had limited access to literacy, their writing was an important part of the colonial and early national period. Poet Phillis Wheatley used classical forms to express her religious ideas. Writer Olaudah Equiano used his autobiography to support the abolition of slavery.

16 Style and Form

- **English Influences:** Early American writers took inspiration from English writers' formal style and poetic elements such as heroic couplets. Couplets are two successive lines in which the last words rhyme. Heroic couplets are couplets written in iambic pentameter, a poetic meter with five "beats," or stressed syllables.
- **Inspiration from the Christian Bible:** Early colonial literature, such as William Bradford's Of *Plymouth Plantation* and the sermons of Jonathan Edwards, used a style inspired by the Christian Bible, incorporating repetition, imagery, and allusions to biblical passages.
- **Rhetorical Devices:** American revolutionaries adopted rhetorical devices, such as figurative language, allusion, and repetition, to persuade their readers to break ties with Great Britain. Their rhetoric formed the basis of the arguments that led to the founding of the United States of America.

17 From oral traditions to early colonial literature, works from the colonial and early national period bring together a wide range of cultural and societal forces. Based on what you learned, what concepts and ideas from early American literature do you see in American society? How do diverse opinions and cultures continue to shape America?

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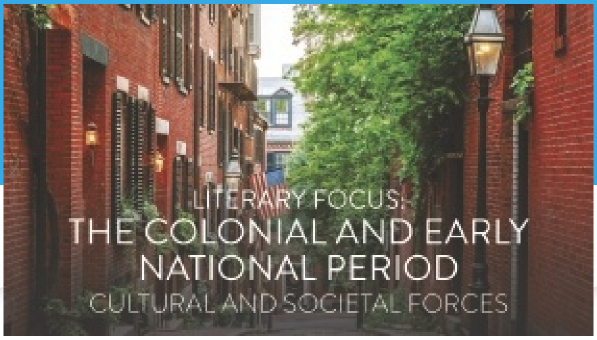
LITERARY FOCUS:
THE COLONIAL AND EARLY NATIONAL PERIOD
CULTURAL AND SOCIETAL FORCES

Literary Focus

Read “Literary Focus: The Colonial and Early National Period.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why did early settlers come to America? What were some of their objectives? Explain.
2. What did Olaudah Equiano write? Why was it influential? Cite evidence from the text in your answer.
3. Who was William Bradford? In your own words, how did he describe the Puritan style of writing? Cite the text in your response.
4. The Latin word *divertere* means “to differ.” With this information in mind, write your best definition of the word **diverse** as it is used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.
5. Use context clues to determine the meaning of the word **reform**. Write your best definition here, along with any words or phrases from the text that were most helpful in determining the word’s meaning.

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On Virtue

POETRY
Phillis Wheatley
1766

Introduction

Phillis Wheatley (1753–1784) was born in West Africa and brought to America as an enslaved person at an early age. She was the first African American woman to publish a book of poetry and was emancipated shortly thereafter. In this, one of her earliest poems, Wheatley considers one of the age-old philosophical questions: what is the nature of virtue? Wheatley was a devout Christian, and her religious beliefs informed many of her works of poetry.

> “O thou bright jewel in my aim I strive
> To comprehend thee.”

NOTES

O thou bright jewel in my aim I strive
To **comprehend** thee. Thine own words declare
Wisdom is higher than a fool can reach.
I **cease** to wonder, and no more attempt
Thine height t’explore, or fathom thy profound.
But, O my soul, sink not into despair,
Virtue is near thee, and with gentle hand
Would now embrace thee, hovers o’er thine head.
Fain would the heaven-born soul with her converse,
Then seek, then court her for her promised bliss.

Auspicious queen, thine heavenly pinions spread,
And lead **celestial** *Chastity* along;
Lo! now her sacred retinue descends,
Arrayed in glory from the orbs above.
Attend me, *Virtue*, thro’ my youthful years!
O leave me not to the false joys of time!
But guide my steps to endless life and bliss.
Greatness, or *Goodness*, say what I shall call thee,
To give an higher **appellation** still,
Teach me a better strain, a nobler lay,
O Thou, enthroned with Cherubs in the realms of day!

POETRY

WRITE

Using Wheatley’s poem as inspiration, choose a topic to which you want to devote a poem. Choose any form, meter, or rhyme scheme, but make sure your poem clearly communicates how you feel about your chosen topic.

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Speech to the Ohio Women's Conference: Ain't I a Woman?

ARGUMENTATIVE TEXT

Sojourner Truth

1851

Introduction

Sojourner Truth (1797–1883) was an abolitionist and women's rights advocate who was born an enslaved woman but escaped to freedom in 1826. Twenty-two years later, the first women's rights convention in the United States was held in Seneca Falls, New York, in 1848. Many of the attendees signed a document arguing equal rights for women, including the right to vote. The document, called the Declaration of Sentiments, summoned people from around the country to organize conventions that would urge lawmakers, clergy, and journalists to support the cause. Three years later, at one such assembly in Akron, Ohio, Truth gave a rousing and memorable speech. Two accounts of that speech are provided here.

"I can't read, but I can hear."

Account by Frances Dana Gage, *Anti-Slavery Standard,* 1863

1 Well, children, where there is so much racket there must be something out of kilter. I think that **'twixt** the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

2 That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed[1] and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

3 Then they talk about this thing in the head; what's this they call it? [Member of audience whispers, "**intellect**."] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

4 Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

5 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric

Truth uses a metaphor to compare intellect to cups of different sizes. She uses another rhetorical question to appeal to logic and argue that everyone deserves the same rights, regardless of their education or natural abilities.

---

[1] **ploughed:** to till, in the sense of a field or earth

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NOTES

SAMPLE ANNOTATION

Argument – Reasoning

In this version, Truth clearly says that women's rights are important to her. She then notes that people talk of the "sexes being equal." Therefore, she comes to the specific conclusion that if women are to have equal rights, she clearly deserves equal rights, too. I think this is an example of deductive reasoning.

SAMPLE ANNOTATION

Purpose and Perspective

Truth uses two idioms here: "in a tight place" and "between a hawk and a buzzard." These idioms both emphasize the difficult situation men are in if they cannot open themselves to the idea of women's rights and equality. A tight place is uncomfortable to be in, and hawks and buzzards are birds with sharp beaks and claws that eat meat.

6 **Obliged** to you for hearing me, and now old Sojourner ain't got nothing more to say.

. . .

Account by Marius Robinson, *Anti-Slavery Bugle*, 1851

7 I want to say a few words about this matter. I am for a woman's rights. I have as much muscle as any man, and can do as much work as any man. I have plowed and **reaped** and husked and chopped and mowed, and can any man do more than that? I have heard much about the sexes being equal. I can carry as much as any man, and can eat as much too, if I can get it. I am as strong as any man that is now.

Circa 1870: Sojourner Truth (1797–1883), freed when New York state abolished slavery, became a campaigner for women's rights and abolition.

8 As for intellect, all I can say is, if a woman have a pint, and a man a quart—why can't she have her little pint full? You need not be afraid to give us our rights for fear we will take too much—for we can't take more than our pint'll hold.

9 The poor men seems to be all in confusion and don't know what to do. Why children, if you have woman's rights, give it to her and you will feel better. You will have your own rights, and they won't be so much trouble.

10 I can't read, but I can hear. I have heard the Bible and have learned that Eve caused man to sin. Well, if woman upset the world, do give her a chance to set it right side up again. The lady has spoken about Jesus, how he never **spurned** woman from him, and she was right. When Lazarus died, Mary and Martha came to him with faith and love and besought him to raise their brother. And Jesus wept and Lazarus came forth. And how came Jesus into the world? Through God who created him and the woman who bore him. Man, where was your part?

11 But the women are coming up, blessed be God, and a few of the men are coming up with them. But man is in a tight place, the poor slave is on him, woman is coming on him, he is surely between a hawk and a buzzard.

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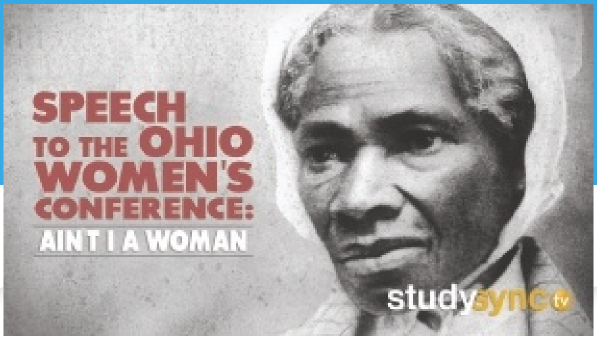
SPEECH TO THE OHIO WOMEN'S CONFERENCE: AIN'T I A WOMAN
studysync tv

First Read

Read "Speech to the Ohio Women's Conference: Ain't I a Woman?" After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Use details from the text to summarize Sojourner Truth's opinion about men thinking "women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere."
2. What information is provided in the text that can tell you why there are two versions of Sojourner Truth's speech? Cite specific evidence from the text to support your answer.
3. Refer to two or more details in the text to support the idea that, in some ways, Sojourner Truth thinks women are actually stronger than men. Explain your answer.
4. Read the following dictionary entry:

   oblige
   o•blige \ə'blīj\

   verb

   1. to bind by law to a course of action
   2. to do someone a favor
   3. to be grateful or indebted

   Which definition most closely matches the meaning of **obliged** as it is used in paragraph 6 of Sojourner Truth's "Speech to the Ohio Women's Conference"? Write the correct definition of *obliged* here and explain how you figured it out.
5. Use context to determine the meaning of the word **intellect** as it is used in paragraph 3. Write your definition of *intellect* here and explain how you found it.

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to analyze the types of reasoning used and their effectiveness in an argument, as well as the ways in which the argument could be improved, note the following:

- ✓ the claim the author is making
- ✓ where and how the author supports the claim
- ✓ the kind of evidence that supports the claim
- ✓ the kind of reasoning used in the argument
  - **deductive:** general principles lead to specific conclusions
  - **inductive:** specific examples lead to general conclusions
  - **abductive:** observations of patterns leads to the most likely conclusions

STEP 2: To analyze the types of reasoning used and its effectiveness in an argument, identifying ways in which the argument could be improved, consider the following questions:

- ✓ Does the writer focus on a specific observation, a pattern, or a list of ideas generally assumed to be true?
- ✓ Is the reasoning, or the thinking behind the claims, sound and valid?
- ✓ Are the reasons and evidence the author presents to support the claim sufficient, or is more evidence needed? Why or why not?
- ✓ Does the author introduce irrelevant evidence, not related to the claim? How do you know?
- ✓ How could the author improve the reasoning for this argument?

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Reread paragraph 3 of "Speech to the Ohio Women's Conference: Ain't I a Woman?" Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. According to Truth, what reason do some people give for not granting women their rights?

   ○ A. Women are not in need of being granted rights.
   ○ B. Women are not smart enough to have rights.
   ○ C. Women do not deserve the same rights as men.
   ○ D. Women should not be granted rights before African Americans.

2. What reason does Truth give in response to the claim about women's lesser intellect that supports her view that women should have rights?

   ○ A. Women's rights are just as important as African American rights.
   ○ B. Women need only half as many rights as men.
   ○ C. Men should give up some of their rights to women.
   ○ D. Intellect should have nothing to do with rights.

3. When Truth talks metaphorically about pints and quarts, what reason is she giving to support her view that women should have rights?

   ○ A. It is unjust that women have only half of what men have.
   ○ B. It is necessary for women and men to be considered completely equal.
   ○ C. It is unwise to have a society where some have more rights than others.
   ○ D. It is cruel and illogical for men who have their rights to tell women that they cannot have their own.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
  - **logos:** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal that evokes emotion, such as feelings of anger or sadness
- ✓ the author's use of figurative language, such as:
  - **allusion:** a reference to well-known characters, places, or situations from religious texts, history, literature, or other art forms
  - **idiom:** a word or phrase that means something different from its literal meaning
  - **simile:** a direct comparison of two unlike things, often introduced by *like* or *as*
- ✓ the author's use of sound devices, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What is the author's perspective? How do you know?
- ✓ What rhetorical appeals does the author use?
- ✓ What types of figurative language does the author use?
- ✓ How does the author establish and achieve purpose and express perspective through rhetorical appeals and figurative language?

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Reread paragraphs 8–9 of "Speech to the Ohio Women's Conference: Ain't I a Woman?." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. A metaphor is an implied comparison between two unlike things to help readers understand the object of comparison better. What metaphor does Truth create in this excerpt?

   ○ A. Intellect is compared to a container.
   ○ B. Men are compared to confused children.
   ○ C. Pints are compared to quarts.
   ○ D. Women are compared to trouble.

2. Truth's use of metaphor conveys her purpose by—

   ○ A. entertaining an idea shared by men that women have no intellect at all, so they should not be worried.
   ○ B. explaining that women have more intellect than men and should be given more rights than men.
   ○ C. showing men that equality between the sexes will result in women becoming smarter than men.
   ○ D. persuading men that women's rights will not affect their own.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices used in a text, note the following:

- ✓ details and statements that identify the author's point of view and perspective
- ✓ examples of rhetorical appeals, such as logos, pathos, or ethos
- ✓ examples of rhetorical devices, such as:
  - figures of speech that the author uses, such as:
    - > **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly
    - > **allusion:** a reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
  - rhetorical devices that the author uses, including:
    - > **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
    - > **verbal irony:** an expression in which a person says something sharply different or in contrast to what he or she actually means in order to make a point
    - > **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning

STEP 2: To analyze how an author uses rhetorical devices to support or advance an appeal, consider the following questions:

- ✓ What is the author's point of view and perspective?
- ✓ Which rhetorical appeals does the author use?
- ✓ Which rhetorical devices does the author use to develop those appeals?
- ✓ How does the author's use of rhetorical devices advance his or her appeals?
- ✓ What is the meaning of these rhetorical devices in the text?

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Reread paragraph 7 of “Speech to the Ohio Women’s Conference: Ain’t I a Woman?.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In this paragraph, Truth uses a rhetorical question to —

   ○ A. explain why women need equal rights.
   ○ B. compare her abilities and any man’s abilities.
   ○ C. show how hard husking and chopping is.
   ○ D. argue that she is unique among women.

2. How does this rhetorical question support an appeal?

   ○ A. It supports an appeal to ethics by showing Truth is an expert on the topic.
   ○ B. It supports an appeal to logic by inspiring a strong emotional response.
   ○ C. It supports an appeal to pathos by highlighting how strong she is.
   ○ D. It supports an appeal to logos by comparing men’s and women’s abilities.

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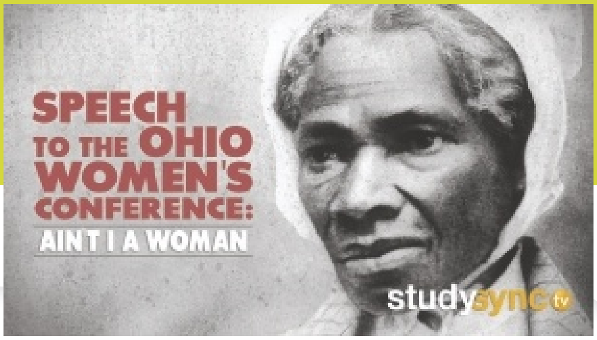
SPEECH TO THE OHIO WOMEN'S CONFERENCE: AINT I A WOMAN
studysync tv

Close Read

Reread “Speech to the Ohio Women’s Conference: Ain’t I a Woman?” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Explain why the two versions of Sojourner Truth’s speech are different, noting the purpose of each speech and the role that rhetorical appeals or figurative language play in establishing the authors’ purposes.
2. Identify an instance where Truth **demands** that her audience do something. Explain how this demand helps or hurts her argument.
3. Juxtaposition is a rhetorical device in which the speaker puts two ideas side by side to compare or contrast them. Identify an example of juxtaposition, and explain how this rhetorical device helps support Truth’s appeal.
4. Identify a phrase or sentence in the speech that you found especially powerful or surprising, and explain why that was a good choice of words for Truth’s audience and purpose.

ARGUMENTATIVE

WRITE

Write an argumentative essay in which you choose a position on the following: Which version of Sojourner Truth’s speech was more effective in communicating her purpose and advancing her appeal? Why? Consider the rhetorical devices, figurative language, and reasoning used in each version. Support your argument with evidence from both texts.

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Across Five Aprils

FICTION
Irene Hunt
1964

Introduction

Irene Hunt (1907–2001) was the author of many popular books for young adults. *Across Five Aprils*, one of her best-known works, tells the story of nine-year-old Jethro Creighton, who has two older brothers fighting in the Civil War for the North—and another fighting for the South. Following the war through newspaper articles and weathering the conflicts at home on the family farm in Illinois, Jethro takes his first steps into manhood as the only son remaining in a household that's as divided as the country. In this excerpt from Chapter 2, war is on the horizon as a dinner among Jethro, his older brothers, and a cousin, Wilse Graham, turns to a heated discussion of the impending conflict.

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to engage in active listening.

STEP 1: In order to gain meaning from information delivered audibly, note the following:

- ✓ the situation or form, including:
  - recorded speeches or interviews
  - podcasts, audiobooks, videos, or other recordings
  - discussions, lectures, or oral directions
- ✓ listen for:
  - music and background sounds
  - important details, including facts, dates, or statistics
  - questions or suggestions that require a response
  - techniques that the speaker uses to contribute to meaning, including:
    - > emphasized words and phrases
    - > repetition of ideas for emphasis
    - > intonation or tone of voice
    - > pauses, timing, rate of speech, etc.

STEP 2: As you prepare to listen actively, ask yourself the following:

- ✓ Before I'm actively listening, what do I need to accomplish?
  - Identify the task and set a purpose.
  - Avoid distractions.
- ✓ While I'm actively listening, what do I need to get out of the experience?
  - Listen to gain comprehension, paying attention to clues and details.
  - Take notes as needed, including important facts, dates, or examples.
  - For recordings, pause or rewind as needed.
  - During conversations, ask meaningful questions.
- ✓ After active listening, how can I judge that I've been successful?
  - Summarize or write about what you heard, including the main idea.
  - Answer comprehension questions based on the selection that was read aloud.
  - Compare your notes with a classmate's.

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YOUR TURN

PRACTICE

Read the background information and the transcript of the text below. Then listen to the audio recording of the same text in the digital lesson at least twice. Finally, using the Checklist on the previous page, answer the multiple-choice questions below.

Background: It is easy to understand why southerners fought in the Civil War. If they wanted to secede from the Union, they had to win their freedom. But why did people from the North join the fight?

Transcript: One of the questions often asked a Civil War historian is, "Why did the North fight?" Southern motives seem easier to understand. Confederates fought for independence, for their own property and way of life, for their very survival as a nation. But what did the Yankees fight for? Why did they persist through four years of the bloodiest conflict in American history, costing 360,000 northern lives — not to mention 260,000 southern lives and untold destruction of resources? Puzzling over this question in 1863, Confederate War Department clerk John Jones wrote in his diary: "Our men must prevail in combat, or lose their property, country, freedom, everything . . . On the other hand the enemy, in yielding the contest, may retire into their own country, and possess everything they enjoyed before the war began."

1. The text and audio clip present the same text in different formats. Which element of the text is emphasized by listening to the audio clip?

   ○ A. The motives of countries outside the United States during the Civil War
   ○ B. The birth and upbringing of John Jones
   ○ C. The number of lives and resources lost during the Civil War
   ○ D. The significance of the year 1863, which was a turning point militarily

2. Select one advantage of listening to the audio recording of the text.

   ○ A. The audio recording emphasizes the emotions that John Jones likely felt at the time he wrote the words.
   ○ B. The audio recording helps listeners understand why the North decided that fighting in the Civil War was too necessary.
   ○ C. The audio recording provides quotations from a historical source that can give insight into the conflict.
   ○ D. The audio recording gives more accurate information about the losses suffered by both sides over the course of the war.

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"Slowly and inevitably the troubles of the nation began to move into the crowded little kitchen."

NOTES

from Chapter 2

1 The two older brothers and Wilse Graham talked as they splashed in the cold water, and Jethro could sense the pleasure they felt in seeing one another again after the **lapse** of several years.

2 In the kitchen, Jenny and Nancy hurried about getting the "comp'ny supper" ready. A couple of chickens had been dressed[1] hastily and thrown into the pot; sweet potatoes were set to bake in the hot ashes, and dried apples were cooked in a syrup of wild honey and then topped with thick cream from one of the crocks in the springhouse[2]. Nancy made a flat cake of white flour with a sprinkling of sugar on top, and Jenny pulled tender radishes and onions from her garden to give the taste of spring to their meal.

3 A coal-oil lamp was lighted and placed in the middle of the table when supper was at last ready; gold light filled the kitchen, pouring from the open fireplace and from the sparkling lamp chimney. Black shadows hung in the adjoining room where the bed had been spread with Ellen's newest quilt and the pillows dressed in fresh covers in honor of the guest. Jethro was sensitive to color and contrast; the memory of the golden kitchen and the velvet shadows of the room beyond was firmly stamped in his mind.

SAMPLE ANNOTATION

Perspective and Point of View

The narrator is an observer of the scene, not a character. I learn what Jethro perceives and remembers—I learn what's in his mind. Since only Jethro's thoughts are revealed, this paragraph reveals a limited third-person point of view.

4 At the table, the talk for a while was of family affairs; there had been a death of someone in Kentucky who was only a name to Jethro, but a name that brought a shadow to his mother's face; there were reports of weddings and births, of tragedies, and now and then a happy note of good fortune. Then the conversation began to turn. Slowly and inevitably the troubles of the nation began to move into the crowded little kitchen.

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[1] **dressed:** to prepare for cooking or eating, usually animal meat

[2] **springhouse:** a simple building constructed around where a spring surfaces from underground

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NOTES

5 "Will Kaintuck[3] go secesh[4], Wilse?" Matthew Creighton asked finally, his eyes on his plate.

6 "Maybe, Uncle Matt, maybe it will. And how will southern Illinois feel about it in case that happens?"

7 No one answered. Wilse took a drink of water, and then setting the glass down, twirled it a few times between his thumb and fingers.

8 "It will come hard fer the river states if Missouri and Kaintuck join up with the Confederacy. Ol' Mississippi' won't be the safest place fer north shippin' down to the Gulf."

9 "That's true, Wilse. That's in the minds of a lot of us," Matthew said quietly. Bill's eyes were fixed on the yellow light around the lamp chimney; John was studying his cousin's face.

10 "As fer southern Illinois," Wilse continued, "you folks air closer by a lot to the folks in Missouri and Kaintuck than you are to the bigwigs up in Chicago and northern Illinois. You're southern folks down here."

11 "We're from Kaintuck as you well know, Wilse; our roots air in that state. I'd say that eighty per cent of the folks in this part of the country count Missouri or Kaintuck or Tennessee as somehow bein' their own. But this separation, Wilse, it won't do. We're a union; separate, we're jest two weakened, puny pieces, each needin' the other."

12 "We was a weak and puny country eighty odd years ago when the great-granddaddy of us young uns got mixed up in a rebel's fight. Since then we've growed like weeds in the spring, and what's happened? Well, I'll tell you: a half of the country has growed rich, favored by Providence, but still jealous and fearful that the other half is apt to find good fortune too. Face it, Uncle Matt; the North has become arrogant toward the South. The high-**tariff** industrialists would sooner hev the South starve than give an inch that might cost them a penny."

13 Then Ellen's voice was heard, timid and a little **tremulous;** farm women didn't enter often into man-talk of politics or national affairs.

14 "But what about the downtrodden people, Wilse? Ain't slavery becomin' more of a festerin' hurt each year? Don't we *hev* to make a move against it?"

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[3] **Kaintuck:** archaic and colloquial pronunciation of the name of the state of Kentucky
[4] **secesh:** colloquial for *secession*

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NOTES

15 "Yore own Ol' Abe from this fair state of Illinois is talkin' out of both sides of his mouth—fer the time bein' anyway." Wilse brought his hand down sharply on the table. "What the South wants is the right to live as it sees fit to live without interference. And it kin live! Do you think England won't come breakin' her neck to help the South in case of war? She ain't goin' to see her looms starve fer cotton because the northern industrialists see fit to butt in on a way of life that the South has found good. Believe me, Uncle Matt; the South kin fight fer years if need be—till this boy here is a man growed with boys of his own."

16 Young Tom's face was red with anger, but a warning look from his mother kept him quiet. From the far end of the table, however, John's voice came, strained and a little unnatural.

17 "You hev hedged Ma's question, Cousin Wilse. What about the right and wrong of one man ownin' the body—and sometimes it looks as if the soul, too—of another man?"

18 Wilse hesitated a moment, his eyes on the plate of food, which he had barely touched during the last few minutes. "I'll say this to you, Cousin John," he said finally. "I own a few slaves, and if I stood before my Maker alongside one of em, I'd hev no way to justify the fact that I was master and he was slave. But leavin' that final **reckonin'** fer the time, let me ask you this: ain't there been slavery from the beginnin' of history? Didn't the men that we give honor to, the men that shaped up the Constitution of our country, didn't they recognize slavery? Did they see it as a festerin' hurt?"

19 "Some of em did, I reckon," John answered gravely. "I can't help but believe that some of em must not ha' been comftable with them words 'a peculiar institution.'"

20 "Well then, I'll ask you this: if tomorrow every slave in the South had his freedom and come up North, would yore **abolitionists** git the crocodile tears sloshed out of their eyes so they could take the black man by the hand? Would they say, 'We'll see that you git good-payin' work fitted to what you're able to do—we'll see that you're well housed and clothed—we want you to come to our churches and yore children to come to our schools, why, we danged near fergit the difference in the colors of our skins because we air so almighty full of brotherly love!' Would it be like that in yore northern cities, Cousin John?"

21 "It ain't like that fer the masses of white people in our northern cities—nor in the southern cities either. And yet, there ain't a white man, lean-bellied and hopeless as so many of them are, that would change lots with a slave belongin' to the kindest master in the South."

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22 Then Bill spoke for the first time, his eyes still on the yellow light of the lamp.

23 “Slavery, I hate. But it is with us, and them that should suffer fer the evil they brought to our shores air long dead. What I want us to answer in this year of 1861 is this, John: does the trouble over slavery come because men’s hearts is purer above the Mason-Dixon line[5]? Or does slavery throw a shadder over greed and keep that greed from showin’ up quite so bare and ugly?”

24 Wilse Graham seemed to leap at Bill’s question. “You’re right, Cousin Bill. It’s greed, not slavery, that’s stirrin’ up this trouble. And as fer human goodness-men’s hearts is jest as black today as in the Roman times when they nailed slaves to crosses by the hunderd and left them there to point up a lesson.

25 Matt Creighton shook his head. “Human nature ain’t any better one side of a political line than on the other—we all know that—but human nature, the all-over picture of it, *is* better than it was a thousand—five hundred—even a hundred years ago. There is an awakenin’ inside us of human decency and responsibility. If I didn’t believe that, I wouldn’t grieve fer the children I’ve buried; I wouldn’t look for’ard to the manhood of this youngest one.”

Excerpted from *Across Five Aprils* by Irene Hunt, published by The Berkley Publishing Group.

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[5] **Mason-Dixon line:** the boundary drawn by astronomer Charles Mason and surveyor Jeremiah Dixon in the 1760s to settle a border dispute between Pennsylvania, Maryland, and Delaware; the northern limit of slavery in the U.S. until the 1820 Missouri Compromise

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ACROSS
FIVE APRILS

First Read

Read *Across Five Aprils*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why are members of the Creighton family so divided about the idea of secession from the Union? Cite textual evidence to support your answer.
2. Use details from the text to write two or three sentences that describe the differing perspectives members of the Graham family have toward slavery.
3. Write two or three sentences comparing Bill and Matthew's views on the possibility of a war between North and South. Cite textual evidence that reveals their views.
4. Read the following dictionary entry:

   lapse
   lapse \laps\

   noun

   1. a temporary failing or mistake
   2. an interval of time

   verb

   1. to run out or expire
   2. to fall into an inferior state or condition

   Which definition most closely matches the meaning of **lapse** as it is used in paragraph 1? Write the correct definition of *lapse* here and explain how you figured it out.
5. Use context to determine the meaning of the word **tremulous** as it is used in paragraph 13 of the excerpt from *Across Five Aprils*. Write your definition of *tremulous* here and explain how you found it.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the perspectives of different characters, note the following:

- ✓ the narrator(s) and their points of view
- ✓ how much the narrator knows and reveals
- ✓ the narrators' attitudes toward other characters, events, or ideas
- ✓ how the author develops different perspectives, through description, dialogue, or events
- ✓ differences in the perspectives of the characters in the text

STEP 2: To analyze how an author develops and individualizes the perspectives of different characters, consider the following questions:

- ✓ Is there a single narrator or multiple narrators in this text?
- ✓ What is each narrator's point of view?
- ✓ How do the narrators reveal their perspectives about the events or the other characters in the text?
- ✓ What are the perspectives of the different characters in the text? How do the experiences of the characters shape their perspectives?
- ✓ How does the author develop the perspective of each character?
- ✓ What techniques does the author use to individualize the perspective of each character?

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Review the video and audio in the digital lesson from *Across Five Aprils*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following best explains how the film creator develops and individualizes the perspectives of different characters?

   ○ A. The film creator has the actors nod and smile to show how the family members all share the same opinion about the war.

   ○ B. The film creator has the actors show emotion through dialogue to emphasize the tensions within the family and the perspectives of each character.

   ○ C. The film creator ensures that only one character tells the story from his perspective in order to emphasize the feelings of division in the family.

   ○ D. The film creator has the actors speak in a dialect that was indicative of the time period to make the characters' perspectives seem more authentic.

2. How does the point of view in the audio clip differ from that in the passage?

   ○ A. The audio clip has multiple points of view. The passage has a first-person point of view.

   ○ B. The audio clip has a first-person point of view. The passage has a third-person point of view.

   ○ C. The audio clip has an omniscient point of view. The passage has a third-person point of view.

   ○ D. There is no clear point of view in the audio clip. The passage has a first-person point of view.

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ACROSS
FIVE APRILS

Close Read

Reread *Across Five Aprils*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Analyze how the author develops the perspective of one character in the excerpt, using textual evidence to support your analysis.
2. Choose a section of the text that was also shown in a video interpretation. State whether it was easier to understand the characters' perspectives in the text or the video, then explain why. Be sure to cite evidence from the text to support your answer.
3. Identify the perspectives of Wilse and John, specifically citing evidence that supports the author's development of their perspectives in paragraphs 17–19.
4. The characters in *Across Five Aprils* spend some time disagreeing with one another while eating. Explain how one character found the words to express his or her opinion, and whether or not you agree with what was said.

NARRATIVE

WRITE

Choose a character from the excerpt. Then, write a dramatic scene or narrative from the point of view of this character as the narrator. In the scene or narrative, describe how the character is trying to defend his or her perspective about the impending Civil War and its related issues, as well as his or her feelings about the characters who have opposing perspectives. Use evidence from the excerpt in order to accurately portray the characters from *Across Five Aprils*.

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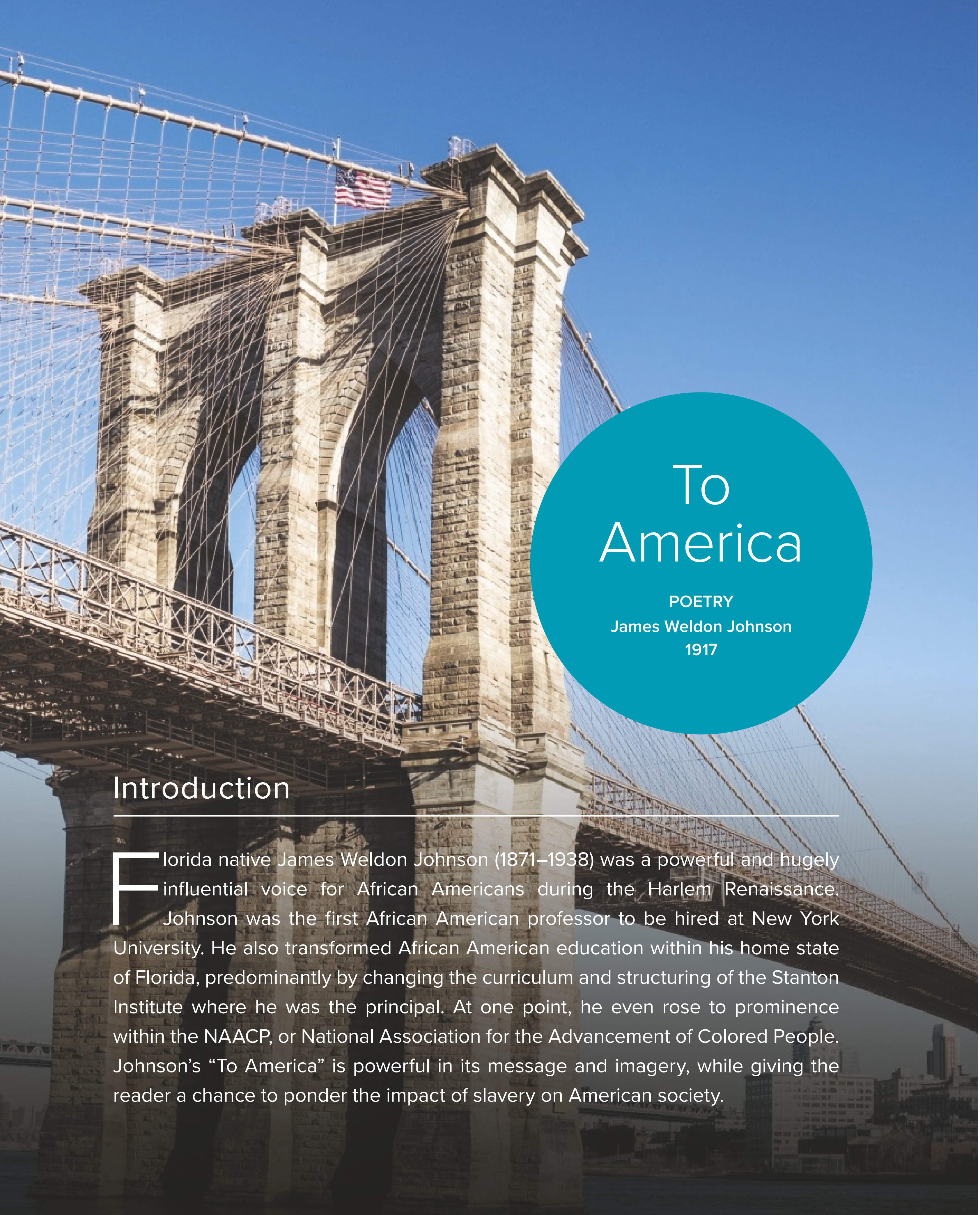

To America

POETRY

James Weldon Johnson

1917

Introduction

Florida native James Weldon Johnson (1871–1938) was a powerful and hugely influential voice for African Americans during the Harlem Renaissance. Johnson was the first African American professor to be hired at New York University. He also transformed African American education within his home state of Florida, predominantly by changing the curriculum and structuring of the Stanton Institute where he was the principal. At one point, he even rose to prominence within the NAACP, or National Association for the Advancement of Colored People. Johnson's "To America" is powerful in its message and imagery, while giving the reader a chance to ponder the impact of slavery on American society.

"Rising or falling? Men or things?"

NOTES

1 How would you have us, as we are?
2 Or sinking **'neath** the load we bear?
3 Our eyes **fixed** forward on a star?
4 Or gazing empty at **despair**?

5 Rising or falling? Men or things?
6 With dragging pace or footsteps **fleet**?
7 Strong, willing **sinews** in your wings?
8 Or tightening chains about your feet?

PERSONAL RESPONSE

WRITE

Can a strong argument be made out of questions? Throughout "To America," the speaker uses rhetorical questions to address America, which means he does not expect answers to these questions. How can these types of questions make a strong impact on an audience? If you were to present an argument, would you use this strategy? Answer why or why not using evidence from the text to support your opinion.

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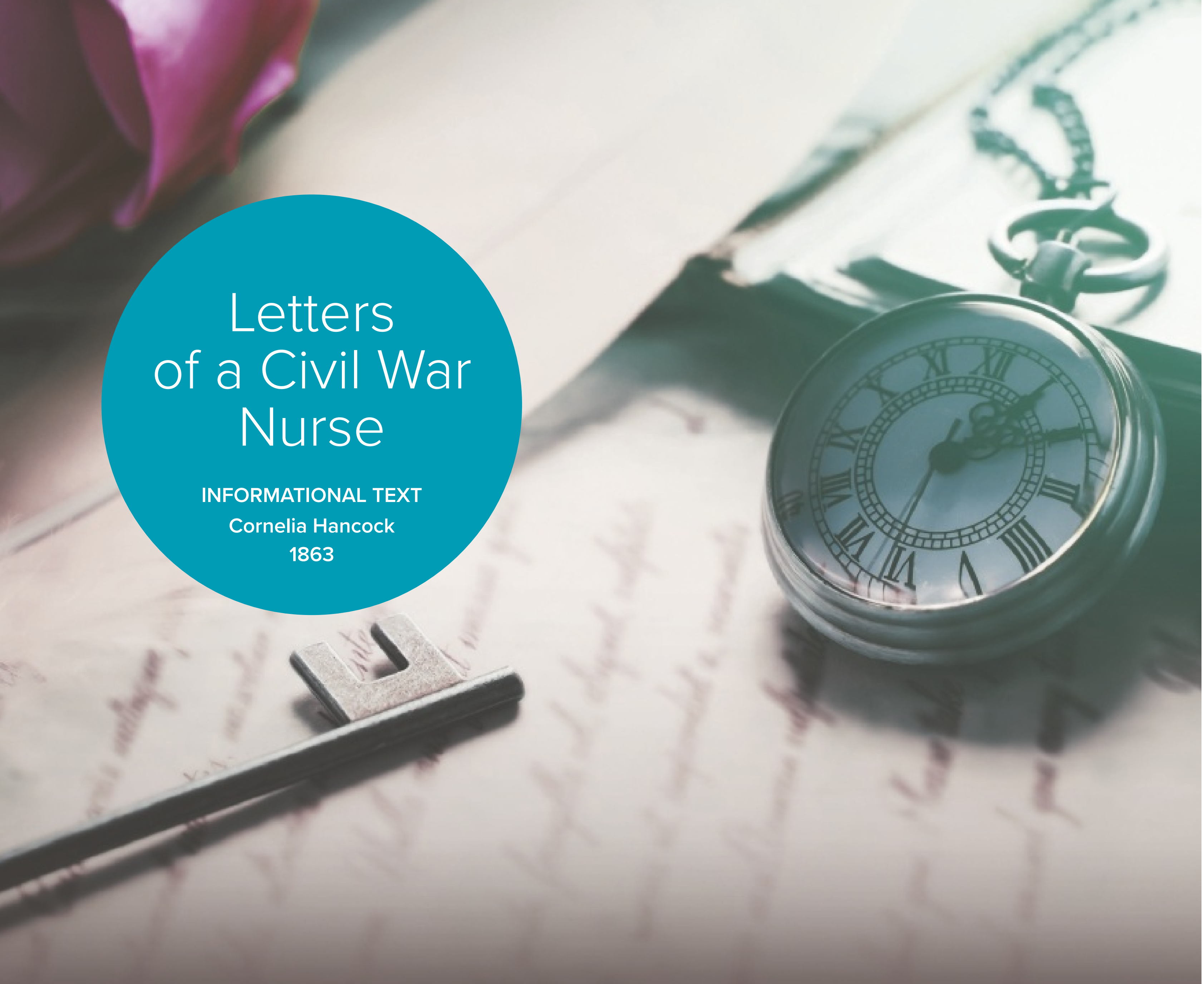

Letters of a Civil War Nurse

INFORMATIONAL TEXT

Cornelia Hancock

1863

Introduction

At 23 years old, Cornelia Hancock (1840–1927) was denied permission to be a nurse by the Union's superintendent, who required her military employees to be plain or homely and "by no means liberally endowed with personal attractions." But Hancock snuck into Gettysburg anyway and would become known as the Florence Nightingale of America, opening a school for African Americans and serving as president of the National Association of Army Nurses of the Civil War. Her letters were published in 1937 and give eloquent account of the horrific aftermath of battle.

“I shall not come home, unless I get sick, while this hospital lasts.”

NOTES

3rd Division—2nd Army Corps Hospital—
Gettysburg, Pa. July 26th—Sunday.

My Dear Mother

1 Today is Sunday but there is no semblance of it here. It is now about five o’clock in the morning. Our hospital has been moved and our stores have given out. There is nothing to cook with, **hence** I have nothing to do, and, therefore, have time to write. Such days will come here that we have to see our wounded men fed with dry bread and poor coffee; and I can tell you it is hard to witness some cursing for food, some praying for it. It seems to be no one’s fault but will happen. All the luxuries that the men get come through the Christian Commission, Sanitary, Ladies Aid, etc. I would give anything to have a barrel of butter, and some dried rusk that I have seen in our parlor. I wish you would get up something of the kind and have Mrs. Jones requested to forward to me. I should think it would be as satisfactory for *me* to have them as for them to be sown broadcast[1] on the land. I could make a report of everything I received and write to the Society.

Surgeons and nurses with the United States Sanitary Commission at their tent in Camp Letterman at Gettysburg, Pennsylvania, in August 1863

2 I received a silver medal from the soldiers which cost twenty dollars. I know what thee will say—that the money could have been *better* laid out. It was very **complimentary** though. One of the soldiers has a sword that he found on the battlefield, which he is going to give to me before I come home. If they were only where they could buy I should be so loaded with baggage, I should never be able to get home. I shall not come home, unless I get sick, while this hospital lasts. I have two men detailed to wait on me, which suits of course. They are now fixing up nice little tables and all

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[1] **broadcast:** scattered, in the sense of seeds on a patch of ground

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NOTES

such things around the tent. I have eight wall tents full of amputated men. The tents of the wounded I look right out on—it is a **melancholy** sight, but you have no idea how soon one gets used to it. Their screams of **agony** do not make as much impression on me now as the reading of this letter will on you. The most painful task we have to perform here is entertaining the friends who come from home and see their friends all mangled up. I do hate to see them. Soldiers take everything as it comes, but citizens are not inured. You will think it is a short time for me to get used to things, but it seems to me as if all my past life was a myth, and as if I had been away from home seventeen years. What I do here one would think would kill at home, but I am well and comfortable. When we get up early in the morning, our clothes are so wet that we could wring them. On they go, and by noon they are dry.

From thy affectionate daughter—
C. Hancock

Excerpted from *Letters of a Civil War Nurse: Cornelia Hancock, 1863–1865*, published by the University of Nebraska Press.

PERSONAL NARRATIVE

WRITE

Write a letter in the quiet, composed style of Nurse Hancock in which you explain your need for something, such as supplies or information. First, think about the message you want to send. Next, decide on your audience, or the letter's recipient. Use language appropriate to the task.

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Gettysburg Address

INFORMATIONAL TEXT
Abraham Lincoln
1863

Introduction

Abraham Lincoln (1809–1865) was the 16th president of the United States. On November 19, 1863, Lincoln delivered one of the most famous speeches in American history. Evoking the spirit of the nation's founding fathers, Lincoln stood beside the quiet Civil War battlefield of Gettysburg, Pennsylvania, and consecrated the hallowed ground to the sacrifice of the soldiers who fought and died there. Reasserting the commitment to preserve the Union and the pursuit of the principles for which it was founded, the elegant words of the Gettysburg Address stand as testament to the greatest challenge in American history.

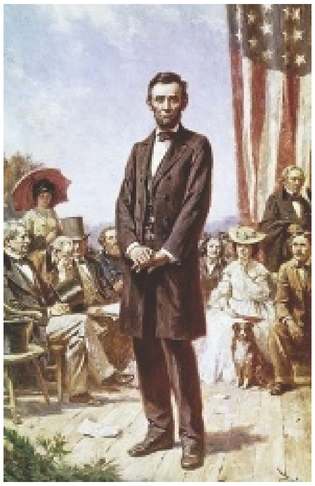
“Four score and seven years ago . . .”

1 Four **score** and seven years ago our fathers brought forth on this continent, a new nation, **conceived** in liberty, and dedicated to the proposition that all men are created equal.

2 Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long **endure**. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

3 But in a larger sense, we cannot dedicate—we cannot **consecrate**—we cannot **hallow**—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

4 It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.



Abraham Lincoln at the Gettysburg Address, painting by Jean Leon Gerome Ferris

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

To paraphrase: The founders of the nation believed in liberty and the idea of treating all men the same.

SAMPLE ANNOTATION

Argument – Arguments and Claims

Lincoln claims the country was created based on liberty and equality.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

I think “final resting place” is another term for *grave* or *cemetery* based on the context of this paragraph. “Final resting place” has a more positive, peaceful connotation.

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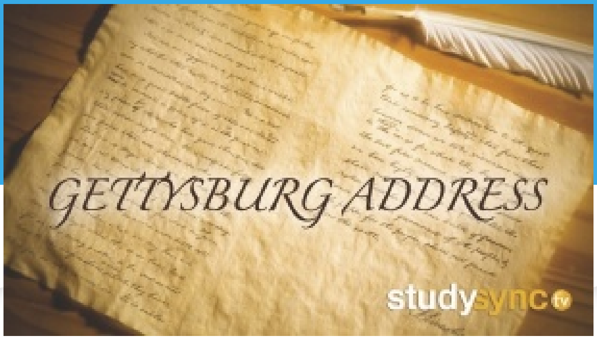

First Read

Read the Gettysburg Address. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Where does Lincoln give his speech? Cite specific evidence from the text to support your answer.

2. Describe what Lincoln feels the nation should do to prevent the fallen soldiers from having "died in vain." Cite specific evidence from the text to support your answer.

3. Lincoln says that, "in a larger sense," there is something he and the others gathered "cannot" do. What is it that they cannot do, and why not, according to Lincoln? What does he say they should do instead? Cite specific evidence from the text to support your answer.

4. Read the following dictionary entry:

   conceive
   con•ceive \kən's ēv\ *verb*

   1. to become pregnant with a child
   2. to devise or formulate an idea or plan
   3. to visualize or imagine

   Which definition most closely matches the meaning of **conceive** as it is used in paragraph 1 of the address? Write the correct definition of *conceive* here and explain how you figured it out.

5. Which context clues in the passage helped you figure out the meaning of **endure** in paragraph 2? Write your definition of *endure* and explain how you figured out the meaning of the word. Then use a print or an online dictionary to confirm the definition.

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the development of an argument, note the following:

- ✓ places that present the author's claim about an issue, problem, or concept in the title, opening remarks, or concluding statement
- ✓ the first and last sentence of each body paragraph for reasons that help to build the author's argument
- ✓ the information that the author introduces in sequential order
- ✓ how the author's reasons and evidence interact to build on and support the claim
- ✓ how you would describe the author's argument in your own words

STEP 2: To track the development of an argument and identify ways in which the argument can be improved, consider the following questions:

- ✓ What is the author's overall claim?
- ✓ What are the reasons that the author presents to support his/her claim?
- ✓ How do the author's reasons work together to support the claim?
- ✓ Does the author present convincing evidence?
- ✓ Does the author demonstrate logical reasoning, or thinking?

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Reread paragraph 4 of the Gettysburg Address. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following best summarizes a claim made in this passage?

○ A. We must commit ourselves to the preservation of the Union and its ideals.
○ B. We cannot dedicate this cemetery because too many men have lost their lives here.
○ C. What we do here is insignificant; the immediate goal must be a peaceful end to the war.
○ D. What these men have done is far more important than anything we or future Americans can say or do.

Part B: Which quotation best supports the claim selected in Part A?

○ A. ". . . for the people, shall not perish from the earth."
○ B. ". . . to that cause for which they gave the last full measure of devotion . . ."
○ C. ". . . that from these honored dead . . ."
○ D. ". . . a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth."

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases
- ✓ figurative language, expressions that are not literally true but express some truth beyond the literal level, including:
  - **personification:** a form of metaphor in which something that is not human is given human characteristics

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraph 4 of the Gettysburg Address. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: A student uses an online dictionary to determine that the denotation of *resolve* is "to decide firmly on a course of action." Which phrase from the passage best provides context to help the student determine the connotation of *resolve*?

○ A. "we take increased devotion to that cause"
○ B. "remaining before us"
○ C. "a new birth of freedom"
○ D. "It is rather for us to be here"

Part B: Based on the context, what kind of connotation does *resolve* have?

○ A. negative
○ B. both negative and positive
○ C. positive
○ D. neutral

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Reading Skill:
Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ The text's meaning
  - Always start by reading the text carefully and asking yourself what it is about.
- ✓ Words and phrases that are important to maintaining this meaning
  - Important words and phrases might include proper names, places, or statistics.
- ✓ Confusing or unfamiliar words, phrases, or passages
  - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ Figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ Long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ The order in which events and ideas appear
- ✓ The text's length

STEP 2: To paraphrase content from a text, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ Does the text contain figurative expressions that need to be interpreted?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

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Reread paragraph 3 of the Gettysburg Address. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following best paraphrases the first sentence in paragraph 3?

   ○ A. The soldiers were never able to bless the battlefield, or make it holy.
   ○ B. Lincoln and the people cannot make the battlefield blessed.
   ○ C. Many soldiers died on the battlefield where Lincoln gave his famous address.
   ○ D. The soldiers who died on the battlefield suffered terribly.

2. A paraphrase of paragraph 3 should include—

   ○ A. It is up to the living to finish the work begun by the soldiers who died on the field.
   ○ B. The people of the nation must bless the battlefield.
   ○ C. This is one of Lincoln's most memorable speeches.
   ○ D. The world will little note, nor long remember what we say here, but it can never forget what they did here.

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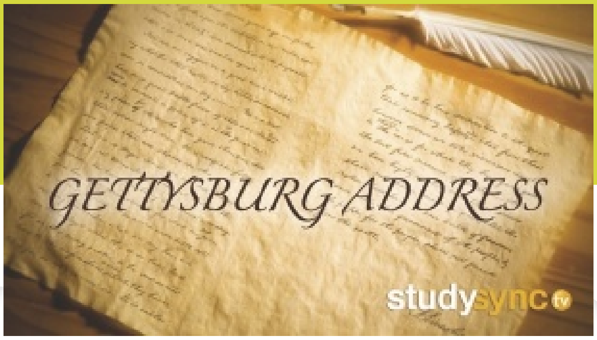

Close Read

Reread the Gettysburg Address. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify claims in Lincoln's speech that support his overall argument, as well as evidence that supports the claims.
2. Paraphrase Lincoln's speech in a way that captures the essence of the speech's purpose. Then, summarize the speech's purpose in three to four sentences.
3. Lincoln uses forms of the word *dedicate* six times in the Gettysburg Address. Identify two different meanings of the word. Use context to explain each meaning.
4. Paraphrase a specific paragraph of Lincoln's speech, using synonyms or simpler words for complicated words or phrases.
5. Analyze how Lincoln "chooses the right words" in his address to the nation on the Gettysburg battlefield.

COMPARATIVE ANALYSIS

WRITE

In the poem "To America," James Weldon Johnson proposes questions that reflect on the oppression African Americans have faced. In the letter from Nurse Cornelia Hancock to her mother, she discusses the personal costs of the Civil War from her perspective. President Lincoln's address on the Gettysburg battlefield was a public speech prepared for the nation. In what ways do the authors of the poem, letter, and speech form opinions and make arguments and claims about America? How are their arguments alike or different? Paraphrase your ideas concisely before writing your response. Be sure to cite evidence from each text in your response as well.

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The Adventures of Tom Sawyer

FICTION
Mark Twain
1876

Introduction

Humorously written by Mark Twain (1835–1910) in the colorful vernacular found in the mid-19th century along the Mississippi River, *The Adventures of Tom Sawyer* is the coming-of-age story of one of America's great fictional characters. On a beautiful Saturday morning when he'd rather be down by the river with his friends, Tom Sawyer's Aunt Polly has given him a dreary task: whitewashing the front fence, 30 yards long and nine feet high. The charismatic Tom must use his sharp wit to try to get someone to do his work for him. But how? In this excerpt, Mark Twain's endearing character returns to the whitewashing determined to leverage all he knows about human nature to free himself of his chore.

“Does a boy get a chance to whitewash a fence every day?”

NOTES

from Chapter 2

1 He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

SAMPLE ANNOTATION

Perspective and Point of View

The narrator reveals Tom's thoughts but only describes Ben's behavior and emotions. I don't learn Ben's thoughts or feelings directly. The narrator has a limited point of view, since only Tom's thoughts and feelings are revealed. We learn that Tom is dreading seeing Ben.

2 He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump—proof enough that his heart was light and his **anticipations** high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to **starboard** and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

Steamboat Landing
Paddle steamers docked at Steamboat Landing, Missouri, 1903.

3 “Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk.

4 “Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.

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5 "Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His right hand, mean-time, describing stately circles—for it was representing a forty-foot wheel. . . .

6 Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: "Hi-YI! YOU'RE up a stump, ain't you!"

7 No answer. Tom **surveyed** his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

8 "Hello, old chap, you got to work, hey?"

9 Tom wheeled suddenly and said:

10 "Why, it's you, Ben! I warn't noticing."

11 "Say—I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther WORK—wouldn't you? Course you would!"

12 Tom contemplated the boy a bit, and said:

13 "What do you call work?"

14 "Why, ain't THAT work?"

15 Tom resumed his whitewashing, and answered carelessly:

16 "Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

17 "Oh come, now, you don't mean to let on that you LIKE it?"

18 The brush continued to move.

19 "Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

20 That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticized the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

21 "Say, Tom, let ME whitewash a little."

22 Tom considered, was about to **consent;** but he altered his mind:

23 "No—no—I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn't mind and SHE wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

24 "No—is that so? Oh come, now—lemme just try. Only just a little—I'd let YOU, if you was me, Tom."

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric

The phrase "maybe it is, and maybe it ain't" is antithesis that highlights a contrast and challenges Ben's assumptions about work. Tom follows this up with verbal irony. He pretends to enjoy the chore so Ben will think it's fun.

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NOTES

25 “Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it—”

26 “Oh, shucks, I’ll be just as careful. Now lemme try. Say—I’ll give you the core of my apple.”

27 “Well, here—No, Ben, now don’t. I’m afeard—”

28 “I’ll give you ALL of it!”

29 Tom gave up the brush with reluctance in his face, but **alacrity** in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass door-knob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a **dilapidated** old window sash.

30 He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn’t run out of whitewash he would have bankrupted every boy in the village.

31 Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is OBLIGED to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

32 The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.

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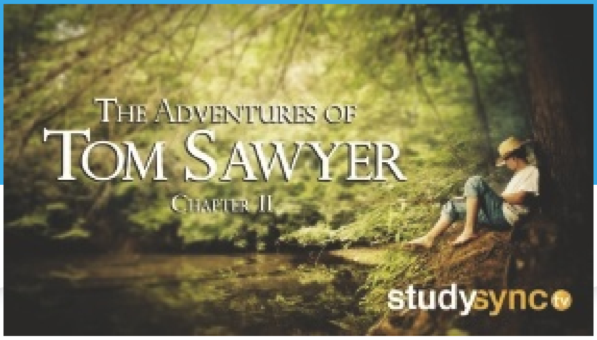

First Read

Read *The Adventures of Tom Sawyer*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What inspiration bursts upon Tom Sawyer as he returns his "straitened means" to his pocket at the beginning of the excerpt? Refer to evidence in the text to explain your answer.
2. After Ben asks Tom to let him whitewash, why does Tom keep hesitating, seeming about to consent and then suddenly changing his mind more than once? Refer to evidence in the text to explain your answer.
3. What does Tom learn about the difference between work and play at the end of the excerpt? Cite evidence from the text to support your answer.
4. Read the following dictionary entry:

   survey
   sur•vey \sər' vā\

   noun

   1. a series of questions intended as an investigation into a particular topic
   2. a study or review of something

   verb

   1. to examine carefully, with the intent of forming an opinion or appraisal
   2. to ask people questions to determine their behavior or opinions

   Which definition most closely matches the meaning of **survey** as it is used in paragraph 7? Write the correct definition of *survey* here and explain how you figured it out.
5. Determine the meaning of the word **alacrity** as it is used in paragraph 29 of *The Adventures of Tom Sawyer*, using context clues in the text. Write your definition of *alacrity* here and tell how you found it.

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Reading Skill: Perspective and Point of View

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the perspectives of different characters, note the following:

- ✓ the narrator(s) and their points of view
- ✓ how much the narrator knows and reveals
- ✓ the narrators' attitudes toward other characters, events, or ideas
- ✓ how the author develops different perspectives, through description, dialogue, or events
- ✓ differences in the perspectives of the characters in the text

STEP 2: To analyze how an author develops and individualizes the perspectives of different characters, consider the following questions:

- ✓ Is there a single narrator or multiple narrators in this text?
- ✓ What is each narrator's point of view?
- ✓ How do the narrators reveal their perspectives about the events or the other characters in the text?
- ✓ What are the perspectives of the different characters in the text? How do the experiences of the characters shape their perspectives?
- ✓ How does the author develop the perspective of each character?
- ✓ What techniques does the author use to individualize the perspective of each character?

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Reread paragraphs 26–29 of *The Adventures of Tom Sawyer*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following statements best explains the shift of perspective in this passage?

○ A. Tom's perspective changes as he becomes ashamed of tricking the boys into doing his work.
○ B. The boys' perspective changes as they are giving Tom gifts in order to whitewash the fence, rather than making fun of Tom for working.
○ C. Ben's perspective changes as he becomes aware of Tom's plan and stops whitewashing the fence.
○ D. There is no shift of perspective in this passage.

Part B: Which of the following quotations best supports the answer to Part A?

○ A. "the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents."
○ B. "boys happened along every little while; they came to jeer, but remained to whitewash."
○ C. "And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth."
○ D. "He had besides the things before mentioned, twelve marbles. . ."

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Reading Skill: Understanding Rhetoric

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices used in a text, note the following:

- ✓ details and statements that identify the author's point of view and perspective
- ✓ examples of rhetorical appeals, such as logos, pathos, or ethos
- ✓ examples of rhetorical devices, such as:
  - figures of speech that the author uses, such as:
    - > **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - sound devices that the author uses, such as:
    - > **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
    - > **onomatopoeia:** the use of a word as an imitation of a sound, such as *buzz* or *hiss*
  - rhetorical devices that the author uses, including:
    - > **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
    - > **verbal irony:** an expression in which a person says something sharply different or in contrast to what he or she actually means in order to make a point

STEP 2: To analyze how an author uses rhetorical devices to support or advance an appeal, consider the following questions:

- ✓ What is the author's point of view and perspective?
- ✓ Which rhetorical appeals does the author use?
- ✓ Which rhetorical devices does the author use to develop those appeals?
- ✓ How does the author's use of rhetorical devices advance his or her appeals?
- ✓ What is the meaning of these rhetorical devices in the text?

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Reread paragraphs 24–29 of *The Adventures of Tom Sawyer*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The phrase "with reluctance in his face, but alacrity in his heart" is an example of—

   ○ A. antithesis
   ○ B. hyperbole
   ○ C. alliteration
   ○ D. verbal irony

2. Onomatopoeia is a word that sounds like the action it describes. Which word in paragraph 29 is an example of an onomatopoeia?

   ○ A. brush
   ○ B. sweated
   ○ C. munched
   ○ D. innocents

3. The use of rhetoric and sound devices in paragraph 29 supports an appeal in the text by—

   ○ A. showing that Tom feels regret for tricking Ben.
   ○ B. confirming that painting the fence is hard work.
   ○ C. emphasizing that Tom was rewarded for his trick.
   ○ D. suggesting that Ben was foolish to be tricked so easily.

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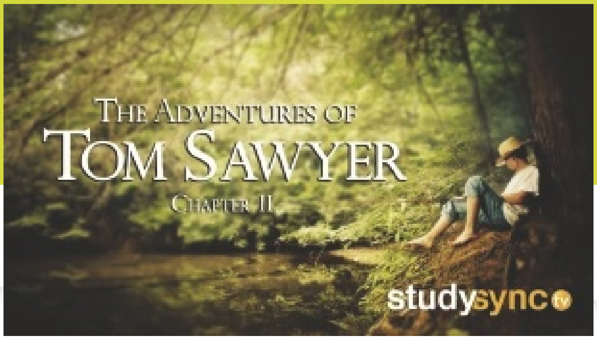

Close Read

Reread *The Adventures of Tom Sawyer*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify details in the dialogue that demonstrate irony. How does this help advance Tom's appeal to get others to do his work for him?
2. Identify details in the text that demonstrate the allusion of Tom as a trickster. How does this support Tom's appeal?
3. Analyze the author's development of the diverse perspectives of the characters Tom and Ben, citing textual evidence to support your response.
4. Identify examples in the last two paragraphs that show from whose perspective most of the story is being told. Identify specific evidence from the text to support your response.
5. How does Tom Sawyer choose words that give him a positive outcome? What does he learn about the power of words? Cite evidence from the excerpt in your response.

NARRATIVE

WRITE

Tom Sawyer avoids making a request or a demand, but he does use argumentative techniques to persuade his friends to help him. Write a letter from the point of view of Tom Sawyer trying to persuade a neighbor to hire him for a whitewashing job, using language that represents Tom's unique perspective. Include some figurative language used as rhetorical devices to advance the appeal as well.

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Blind

FICTION
Rachel DeWoskin
2014

Introduction

Rachel DeWoskin's novel *Blind* tells the story of Emma Silver, a teenage girl who loses her eyesight in a freak accident and is forced to adjust to a life without vision—in addition to dealing with the usual trials and tribulations of high school. Emma describes her life in the months and years after the accident as she struggles to accept an unexpected change and find normalcy amid the physical and emotional shifts associated with adolescence. This excerpt revolves around Emma's relationship with her therapist, Dr. Sassoman, who is there to help Emma process her sudden blindness.

“It was snowing outside of her office window, and I was trying to feel the cold sound of it.”

from Chapter 2

1 Last winter made me realize that even if I stayed on the gold couch without moving for fifty years, we would all still get old and die. In case getting blinded hadn’t made it clear, recovering taught me that my small life didn’t matter to the world overall, which I don’t think is something you’re supposed to understand until you’re old. But I had to learn it early for some reason. My mom would say it made me smart, but actually it just made me desperate. When it snowed in December, I knew in this weird, sudden way that after winter it would be spring, which meant summer would come again. I’d have been blind for an entire year, the year itself another **utter** loss. I told Dr. Sassoman that I was scaring my little sisters and myself and losing my mind. It was snowing outside of her office window, and I was trying to feel the cold sound of it.

2 “I can’t stop thinking really fast, so fast it’s scary. And I can’t sleep. And I can’t stop making up weird **refrains**—like ‘dark is cool, light is heat’—and repeating them to myself,” I admitted, scared, and suddenly embarrassed, too. But to my surprise, she clapped her hands together. The pop made me jump, and she touched my wrist with her cool, papery fingers. I thought of snowflakes cut from coffee filters, wanted to use scissors again.

3 “I’m glad to hear about the sayings, Emma,” she said, squeezing my wrist a bit. “Those are **coping** strategies you’re creating for yourself.”

4 She waited. Dr. Sassoman has a big **appetite** for awkward pauses.

5 “No!” I said, my voice too loud and hard for the soft white room, the snow, the moment. “I’m not coping! I’m crazy. I’ve missed an entire half a year of school, and I’ll never catch up, and if I have to be in a different grade from Logan and all my friends for the rest of my life, I’m going to die. And I can never go back. How can I go back like this?”

6 “You are not going to die,” she said, as usual. “And you *are* coping. That’s what those ‘sayings’ you’re making up are—that’s you coping. Human beings are capable of curing our own miseries if we are courageous enough,” she said.

NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

After becoming blind, Emma began to feel that her “small life” didn’t matter to the world. Emma says she feels “desperate.” I think *desperate* is a synonym of *hopeless* based on the clues in the text.

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

Here, Emma expresses that she is scared. The words *dark, light, cool,* and *heat* repeat in her head. I think Emma is repeating phrases with these antonym pairs to highlight the uncertainty she feels.

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7 “I’m not,” I said. “I’m not courageous enough.”

8 “I think you are,” she said, and then she repeated it, like I was deaf, too. “We have to figure out a way to help you sleep better, though.”

9 That night, right before bed, I asked my mom if my brailler had cost six thousand dollars.

10 “I don’t remember the exact price, sweetie,” she said, “but we got a good one, so you’ll have it for a long time and it can be both your laptop and your brailler[1]. And we wanted to. . .”

11 “To what?” I asked.

12 “I don’t know—make braille more fun?”

13 We both waited, me because I wanted to punish her—for trying to **bribe** or comfort me, for pretending there could be anything fun about this. She was quiet because she wanted to get this right, but couldn’t. Finally she just said, “Please, don’t worry about it, Emma, okay?”

14 I wanted to rat Sarah out, to tell my mom that she had made sure I knew how much that stupid thing cost. But I didn’t, not because I’m kind—or even because I’d rather be nice than right—but because I knew my mom already knew. She bent to kiss me and left, and like so many nights that have followed it, I lay with my arms around Spark, thinking, *Okay, dark is safe, dark is water, light is terror, light is fire, focus in, focus in*, until I thought my mind would snap with the effort. Then I used, *Dark is cool, light is heat,* and then, *Relax and close your eyes, close your eyes, relax*. And, *Feel it, Emma, feel it, Emma, read it to feel it, feel it to read it*. Finally I fell asleep.

15 The next time Dr. Sassoman came for one of her home visits, she talked with my parents for a while and then asked me privately where I was “keeping my anger.”

16 I didn’t answer.

17 “Is it in your stomach?” she proposed. “Your heart?”

18 I shrugged.

19 She handed me something it took me a minute to recognize. Eggs. A carton of eggs.

NOTES

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

I used a reference material to find the denotation of the word punish. There are two possible meanings. It can mean “to treat someone harshly and unfairly” or “to penalize someone as payback for an offense.” Using the context, it seems like Emma is angry with her mother because she tried to “bribe” her. I’m not sure what her mother did should be considered an “offense,” though.

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[1] **brailler:** a typewriter for Braille, the tactile alphabet for the blind

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NOTES

20 “What is this?” I asked.

21 “A dozen eggs,” she said. “Do you want to throw them?”

22 This suggestion made sense to me, and I nodded.

23 “Where? At the walls inside? Or outside? Anywhere you want.”

24 We went outside first, even though it was brutally cold: step one, step two, step three, four, five, end of porch, here’s the grass, the walkway, sidewalk, maple, crosswalk, traffic, oak tree. I listened hard for the engines, and then, instead of sticking my cane into the street, I threw some eggs, hard, at the sidewalk, at trees I couldn’t see, into the crosswalk I hadn’t realized I hated. Here’s a shoreline where the shell meets the pavement, shatters, yolk, white, blood. Your light, my light, red light, egg light. I listened for the cars to come and smash what was left of the eggs into nothingness. Then I felt around in the carton. I still had four eggs.

25 “I want to throw these inside,” I told Dr. Sassoman, and she said that was fine; that she would clean them up afterward and I didn’t have to worry about whatever mess we made.

26 Hearing the eggs crack into the walls—of our living room, Naomi’s and my bedroom, the kitchen, and the upstairs bathroom, I thought, *This is a sound I never realized I’d hear, an experience I wouldn’t be having if my accident hadn’t happened.* But that was it. I didn’t feel anything about it one way or another, and I didn’t stay to listen to Dr. Sassoman or my mom—or whoever did it—clean the egg off the glass cabinets in the living room, the bathroom mirror, or the wall above my desk.

27 When Dr. Sassoman asked later whether it had helped, whether I was feeling any better, I said nothing. Because I had no idea. How can you know the truth about anything you’re still inside of?

Excerpted from *Blind* by Rachel DeWoskin, published by the Penguin Group.

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First Read

Read *Blind*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is an example of Emma's "coping strategies"? Why, according to Dr. Sassoman, are these "coping strategies" important for her? Answer in a few sentences, citing relevant passages from the excerpt in your response.

2. Based on Emma's dialogue with her mother and with Dr. Sassoman, what are Emma's primary concerns in the wake of her blindness? Refer to specific details from the text.

3. What does Dr. Sassoman suggest as a therapeutic activity for Emma? Cite specific details from the text to support your answer.

4. What do you think the word **refrain** means? Write your definition and explanation here, then use a dictionary to verify the meaning of the word *refrain*.

5. Based on context clues in the excerpt, what do you think the word **coping** means? What clues are provided by the word *strategies*? Write your best definition of *coping* here, along with a definition of the phrase *coping strategies*.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraph 24 of *Blind*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In the first sentence of paragraph 24, the author writes, “We went outside first, even though it was brutally cold.” The denotation of *brutally* is “extremely unpleasant, in a savage, violent way.” What word could you use in place of *brutally* that would have a similar connotation?

   ○ A. We went outside first, even though it was awfully cold.
   ○ B. We went outside first, even though it was disagreeably cold.
   ○ C. We went outside first, even though it was ferociously cold.
   ○ D. We went outside first, even though it was uncomfortably cold.

2. The word *smash* as it is used at the end of the paragraph has a denotative meaning that is almost the same as the denotative meaning of the word *break*: “to separate into pieces as the result of a blow, shock, or strain.” Which of the following best describes the connotation of the word *smash* as it compares to the connotation of *break*?

   ○ A. The word *smash* has a more positive connotation than *break* because something that has been smashed has been destroyed completely.
   ○ B. The word *break* has a more negative connotation than *smash* because if something breaks it has shattered.
   ○ C. The word *break* has a more negative connotation than *smash* because if you break something, you can’t put it back together.
   ○ D. The word *smash* has a more negative connotation because to smash something suggests that it was done deliberately and in a somewhat violent way, but you can break something without meaning to do it, and it is not always destroyed completely.

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Reading Skill: Context and Connotation – Word Relationships

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of word relationships, note the following:

- ✓ unfamiliar words
- ✓ words in the surrounding text that may be synonyms or antonyms
- ✓ signal words that indicate a synonym or an antonym relationship, such as:
    - *like, just like, as, similarly* to signal synonyms
    - *but, always/never, from/to* to signal antonyms
- ✓ homonyms and homophones

STEP 2: To apply knowledge of word relationships to determine the denotative and connotative meanings of words or phrases, consider the following questions:

- ✓ How does the word or phrase function in the sentence?
- ✓ Is the word related to another word? How?
- ✓ How can I use the relationship between words to better understand each word?
- ✓ Are there clues in the surrounding text that can help me make an educated guess about the meaning of the word or phrase?
- ✓ Have I consulted a dictionary or thesaurus for denotative and connotative meanings?

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Reread paragraphs 5–8 of *Blind*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following is an antonym of the word *soft* as it is used in the passage?

○ A. harsh
○ B. gentle
○ C. fuzzy
○ D. dark

2. Which of the following is a synonym for the word *coping* as it's used in the passage?

○ A. understanding
○ B. guiding
○ C. managing
○ D. existing

Reread paragraphs 24–27 of *Blind*. Then answer the multiple-choice question that follows.

1. Which of the following is the best meaning of the word *cold* as it's used in paragraph 24?

○ A. verb | not prepared for
○ B. adjective | unemotional
○ C. adjective | unconscious
○ D. adjective | freezing

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Close Read

Reread *Blind*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a word in paragraph 1 that is reused in paragraph 24. Identify each word's part of speech and why you think it was necessary for the narrator to use the same word multiple times.
2. Locate the word *scary* in paragraph 2. Use context clues to determine the connotation and denotation of the word and explain why using a synonym would not have worked as well to convey the narrator's intended meaning.
3. Identify two homonyms in the excerpt and identify clues that helped you determine their correct denotations.
4. Locate a word in paragraph 2 that is reused in paragraph 8. Use context clues to figure out the meaning of the word, and explain why another word the author might have chosen would not have worked as well.
5. Identify a phrase or a sentence that was particularly meaningful to you, and explain why you feel it was the best choice of words to convey the author's intentions.

DISCUSSION

WRITE

In *Blind*, Emma Silver loses her eyesight in a nightmarish accident and she must relearn everything, such as how to cross a busy street. She has to learn new things too, like using the braille alphabet. How does this tragic accident affect Emma? Discuss how author Rachel DeWoskin uses word relationships as well as the positive and negative connotations of words to describe how Emma feels and how this life-changing event has impacted her. Use evidence from the text to support your conclusions.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Compare and contrast two related vocabulary words on the list by explaining what makes them similar and what makes them different. Comparing and contrasting words can help you improve your understanding of their denotations, connotations, and parts of speech. You may also organize your comparisons by creating a Venn diagram. (ex. In this list, ***command*** and ***demand*** both relate to giving an order and act as a verb; however, a ***command*** is usually an order from someone in an official position of power, while a ***demand*** can be made by a person or group that does not hold an official position.)

2. Identify one prefix in this list and write down at least three other words that share the same prefix. Based on the meanings of those words, what could this prefix mean? Make an inference and check your answer by looking up the prefix in a print or online dictionary. Comparing an unfamiliar word with familiar words that share the same prefix can help you figure out what an important part of those words means. (ex. I compared the words ***universal***, unicycle, and uniform, and I see that they all relate to "one." An online dictionary then confirms that "uni-" is a Latin root which means "one.")

3. Imagine that you are moderating a debate and preparing questions for it. What is one debate question that could include a vocabulary word? Using new vocabulary words in writing and conversation helps you make sure that you understand what the words mean and how to use them in a sentence. (ex. Should some form of national service be ***mandatory*** for citizens when they turn eighteen?)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied the importance of choosing the right words when you are making important arguments. Imagine that you are advising a speaker before he or she persuades students to develop resilience. To help the speaker make sure that this speech is engaging and effective, what advice would you share? Use as many Big Idea and Academic Vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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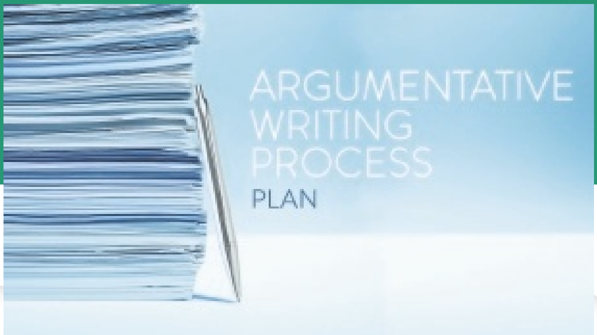
Extended Writing Project and Grammar

EXTENDED WRITING PROJECT
ARGUMENTATIVE WRITING



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

How important are words? Authors choose their words very carefully. In “Speech to the Ohio Women’s Conference: Ain’t I a Woman?,” Sojourner Truth chose words that challenged her audience to question the idea that women are weaker than men. In Rachel DeWoskin’s novel *Blind*, the main character, Emma, found words that helped her cope with a sudden loss of vision. Can well-chosen words sometimes speak even louder than actions?

Writing Prompt

How important are words?

“Actions speak louder than words” is a popular saying, but is that statement always true? Based on the selections that you have read, do you agree that actions always speak louder than words? Why or why not? Choose at least three texts from the unit to support your claim about whether or not actions always speak louder than words. Your essay should also include reasoning about how important words really are. Be sure your argumentative essay includes the following:

- ✓ an introduction and conclusion
- ✓ a claim
- ✓ logical reasoning
- ✓ a rebuttal of relevant counterclaims
- ✓ coherent body paragraphs
- ✓ credible evidence and elaboration

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to

- ✓ include a claim;
- ✓ address counterclaims;
- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Argumentative Writing

An argumentative essay is a form of persuasive writing where the writer makes a claim about a topic and then provides evidence—facts, details, examples, and quotations—to convince readers to accept and agree with the writer's claim. In order to provide convincing supporting evidence for an argumentative essay, the writer must often do outside research and cite any sources that are presented in the essay.

A literary analysis is a form of argumentative writing that tries to persuade readers to accept the writer's interpretation of a literary text. Good literary analysis writing builds an argument with a strong claim, logical reasoning, relevant textual evidence, and a logical organizational structure with an introduction, body, and conclusion. The characteristics of argumentative and literary analysis writing include:

- an introduction
- a claim
- logical reasoning
- counterclaims
- textual evidence and elaboration
- transitions
- a conclusion

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of argumentative writing to create your own argumentative essay.

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Before you get started on your own argumentative writing, read this final version that one student, Logan, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of argumentative writing that Logan included in his essay.

NOTES

STUDENT MODEL

READ AND ANNOTATE

What Needs to Be Said

1 Do actions speak louder than words? In 1851, Sojourner Truth delivered a speech at a conference on women's rights, and she used powerful words to prove that women should have equal rights. In 1863, Abraham Lincoln also used his skills with language to deliver one of his famous speeches, the Gettysburg Address, after a turning point in the Civil War. After the Battle of Gettysburg, Cornelia Hancock, a Civil War nurse, wrote a letter to her mother in which she used descriptive details to show the suffering of the soldiers. While actions may speak louder than words in some situations, this is not always the case. Words are essential because they can inspire people to take action at key moments, and they can teach future generations about historic events.

2 Sojourner Truth showed the importance of words in her speech at the Ohio Women's Conference in 1851. Truth was an abolitionist and women's rights advocate who had escaped from slavery. She did not write her speech down, but two versions of it were published: Marius Robinson published one account of it in 1851, and Frances Gage published a separate account of it in 1863. In Robinson's version, Truth empowered supporters of women's rights and persuaded opponents to question their views. She shared examples of labor that she had been forced to do when she was enslaved: "I have as much muscle as any man, and can do as much work as any man. I have plowed and reaped and husked and chopped and mowed, and can any man do more than that?" (Robinson, par. 7). With her words, Truth undermined a common view of women and motivated an audience to keep working for equal rights.

3 After the Battle of Gettysburg, a milestone in the Civil War, Abraham Lincoln delivered the Gettysburg Address. This short speech includes precise language and repetition in each part. Using those techniques allowed Lincoln to honor soldiers who had fought in the

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NOTES

Battle of Gettysburg. Some people might argue that Lincoln's speech shows that actions are more powerful than words, because he states that the soldiers' actions speak louder than anyone's words: "But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract . . ." (Lincoln, par. 3). However, after recognizing the soldiers' accomplishments, Lincoln then used stirring words to call the audience to action: "It is for us, the living . . . to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced" (par. 3). Instead of dedicating land for the soldiers, Lincoln asked the audience to dedicate themselves to the soldiers' cause. He used his words to guarantee that the soldiers' sacrifices and purpose lived on.

4 Cornelia Hancock's *Letters of a Civil War Nurse* also show the soldiers' sacrifices, yet in more detail. Writing to her mother, Hancock described the struggles of the wounded soldiers after the Battle of Gettysburg. For example, she reported that they did not always have enough food to eat: "Such days will come here that we have to see our wounded men fed with dry bread and poor coffee; and I can tell you it is hard to witness some cursing for food, some praying for it" (Hancock, par. 1). These descriptive details show how desperate her patients felt. Her words help readers understand the soldiers' struggles. It also shows that Hancock was managing a tough situation. Unlike the other texts in this essay, this letter does not ask readers to take action for an important cause, but it does record the experiences of those who did.

5 These selections show that words can make history. Sojourner Truth used her skills with language to prove that women deserve equal rights. Abraham Lincoln used words to honor soldiers and inspire his audience. Cornelia Hancock used writing to describe her patients' struggles along with her will to help them. Although these texts have different purposes and audiences, each one shows that words have power. Actions don't always speak louder than words, because people's words can inspire others to take action for important causes, and people's words can make those actions a part of history.

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PLAN YOUR ARGUMENTATIVE ESSAY

WRITE

Writers often take notes before they sit down to write. Think about what you've learned so far about argumentative writing to help you begin prewriting.

- **Purpose:** What is your purpose in writing? How can you best accomplish this goal?
- **Audience:** Who is your audience, and what arguments will they find convincing?
- **Introduction:** Which texts from the unit would you like to write about? How do the speakers, authors, or characters of these texts express the importance of words?
- **Claim:** Do actions always speak louder than words? If so, why are actions always more important than words in those texts? If not, what makes words important in those texts?
- **Logical reasoning:** What type of reasoning will best help you convey your position?
- **Counterclaims:** What contrary interpretations might someone have? How would you respond to those alternative views?
- **Textual evidence and elaboration:** What kinds of textual evidence might you use to support your claim?
- **Transitions:** What kinds of transition words and phrases could you use to connect your ideas in a logical way?
- **Conclusion:** How can you best summarize your argument and restate your claim?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should identify the texts you want to write about and at least one idea about whether or not actions always matter more than words.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short paragraph as you continue through the steps of the writing process.

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Writing Skill:
Organizing Argumentative Writing

As you consider how to organize your writing for your argumentative essay, use the following questions as a guide:

- What is my position on this topic?
- Which organizational structure will work best to present my information logically?
- Have I acknowledged, or recognized, opposing claims and presented relevant evidence to distinguish them from my own?
- Can my claim be supported by logical reasoning and relevant evidence?
- Do I have enough relevant evidence to support my claim?

Follow these steps to plan out the organization of your argumentative essay, including organizing your reasons and relevant evidence logically:

- Identify your claim.
  > Write a statement that will present your claim in the first paragraph.
- Choose an organizational structure that will present your claim logically.
- Recognize claims that oppose or disagree with your claim, and present relevant evidence that distinguishes your claim from others.
- Identify reasons and relevant evidence that support your claim.
- Note that evidence can be proven to be true in other sources, and may be in the form of
  > numbers or statistics,
  > quotes from experts,
  > names or dates,
  > reference sources.

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YOUR TURN

PRACTICE

Read the quotations from a student's argumentative essay called "The Need for Fiction" below. Then, complete the chart by putting each quotation in its correct place in the outline.

Quotations	
A	"/HUG" shows how fictional worlds can affect people's actual lives.
B	Fiction should be as valued as nonfiction because it allows readers to explore universal themes and develop empathy.
C	*Across Five Aprils* tells a fictional story to give readers a deeper understanding of an actual historical period.
D	Since fiction is not true, why should anyone read it?
E	*Blind* tells a fictional story, but it explores the universal theme of learning to live with a disability.

Outline	Quotation
Introductory Statement	
Central Claim	
Reason 1	
Reason 2	
Reason 3	

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YOUR TURN

PRACTICE

Complete the outline below by writing an introductory statement, central claim, and three supporting reasons for your argumentative essay.

Outline	
Introductory Statement	
Central Claim	
Reason 1	
Reason 2	
Reason 3	

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Writing Skill: Claims and Reasoning

Before you begin writing your claim, ask yourself the following questions:

- What is the prompt asking me to write about?
- What claim can I support and what reasons will I use to convince my audience that my claim is true?
- How can I make my argument clear to my reader?
- What kind of logical reasoning will I use to support my argument?
- How will I use logical reasoning to rebut any counterclaims?

Here are some strategies to write and introduce your claim:

- Think about the topic of your essay.
  - State your argument as a claim, or what will be proven or shown to be true.
  - Identify what claim you intend to prove.
  - Make sure your claim responds completely to the writing prompt.
  - Make sure your claim helps the reader anticipate the argument you will develop in the body of your essay.
- Establish the type of logical reasoning you will use to support your claim.
  - **deductive:** general principles lead to specific conclusions
  - **inductive:** specific examples lead to general conclusions
  - **abductive:** observation of patterns leads to general conclusions
- Make sure your reasons include an effective and logical rebuttal of at least one counterclaim.

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YOUR TURN

PRACTICE

Read the claims below. Then, complete the chart by placing them into two categories: those that are effective and those that are not.

Claims	
A	Rachel DeWoskin's *Blind* includes interesting questions, such as "How can you know the truth about anything you're still inside of?"
B	Ehud Lavski and Yael Nathan's "/HUG" is about an MMPORG that is going offline because there are not enough people who still want to play the game.
C	Rachel DeWoskin's *Blind* shows us that we are capable of overcoming even the most difficult obstacles if we are brave.
D	This excerpt from Irene Hunt's *Across Five Aprils* takes place before the start of the Civil War.
E	Does money overpower morals? In this excerpt from Irene Hunt's *Across Five Aprils*, a deeply divided family proves that this is often the case.
F	As seen in Ehud Lavski and Yael Nathan's "/HUG," honesty can cause others pain, but it also shows them respect

Effective Claims	Ineffective Claims

CLAIMS AND REASONING

WRITE

Follow the steps on the previous page to develop a claim and craft it into a thesis statement for your argumentative essay.

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning whether each source is relevant and credible.

First, reread the sources and identify the following:

- what kind of source it is, including video, audio, or text, and where the source comes from
- places where information seems inaccurate, biased, or outdated
- places where information seems irrelevant or incomplete

As you work to improve writing by discerning whether that sources are trustworthy, consider the following questions:

- Is the material *relevant*—appropriate and related to your topic?
- Is the material *reliable*—published by a well-established source or expert author and based on the most current information?
- Is the material *credible*—based in fact and can be verified by evidence and other sources?
- Is the material *valid*—containing arguments that are sound and logical?

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YOUR TURN

PRACTICE

Read the factors below. Then, complete the chart by placing them into two categories: those that are credible and reliable, and those that are not.

Factors	
A	The text is a primary source that gives a firsthand account of a historical event.
B	A link on social media has been shared and liked over 10,000 times.
C	The article includes verifiable facts.
D	The article is based solely on the author's opinion.
E	The author of a book on analyzing poetry has a PhD in English Literature and has been a professor for 20 years.
F	A website claims to have a secondary account of a famous speech, but there are no sources cited on the page.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart below by filling in the title and author of a source and answering the questions about it.

Source Questions	Answer
Source Title and Author: ____________________	
Is it reliable? Has the source material been published in a well-established book, periodical, or website? Is the source material up-to-date or based on the most current information?	
Is it accurate? Is the source based on factual information that can be verified by another source?	
Is it credible? Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Is it biased? Is the source material objective and unbiased?	
Is it valid? Does the source contain logical arguments?	
Is it relevant? Does the source contain relevant anecdotes, examples, facts, and details that support my claim?	
Decision: Should I use this source in my argumentative essay? Does it effectively support my claim?	

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Writing Skill: Evidence and Elaboration

To determine what relevant and credible evidence and elaboration will support your claim, do the following:

- Identify the main claim you will make about your topic, text, or issue.
- Select relevant evidence from credible sources.
- Your evidence may include facts, statistics and data, examples, quotations or citations from texts, paraphrases of texts, personal anecdotes, definitions, descriptions, and explanations.
- Identify additional details and information that might be helpful for elaborating on your evidence.
- Establish logical connections between your claim, reasons, evidence, and elaboration.

To ensure that you have used relevant evidence from credible sources and strong elaboration, ask the following questions:

- What is the main claim that I am making in my argument?
- Does my evidence include facts, statistics and data, examples, quotes or citations, paraphrases, personal anecdotes, definitions, descriptions, and explanations?
- Is my evidence relevant to my claim?
- Does my elaboration provide additional details and information that are useful for the audience as they engage with the evidence?

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YOUR TURN

PRACTICE

Reread paragraphs 24–27 of *Blind*. Then, using the steps on the previous page, answer the multiple-choice questions below.

1. Which textual evidence most strongly supports the claim that actions are more powerful than words?

   ○ A. Then I felt around in the carton. I still had four eggs.
   ○ B. I listened hard for the engines, and then, instead of sticking my cane into the street, I threw some eggs, hard, at the sidewalk, at trees I couldn't see, into the crosswalk I hadn't realized I hated.
   ○ C. I didn't feel anything about it one way or another, and I didn't stay to listen to Dr. Sassoman or my mom—or whoever did it—clean the egg off the glass cabinets in the living room, the bathroom mirror, or the wall above my desk.
   ○ D. How can you know the truth about anything you're still inside of?

2. Which of the following is elaboration of the evidence from Question 1?

   ○ A. Emma cannot express her emotions about losing her vision in words yet, but she is able to express her anger and learn to navigate by throwing eggs.
   ○ B. The action of cleaning up the egg was more important than the words that Dr. Sassoman and Emma's mother said about it.
   ○ C. Even though Emma has lost her vision, she already knows that she is able to do more than she says she can.
   ○ D. When people choose not to speak during difficult times, that can sometimes be more powerful than if they say something.

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YOUR TURN

PRACTICE

Complete the chart below by identifying relevant evidence from each selection you've chosen that you can use to support your claim or add elaboration.

Selection	Relevant Evidence
Selection #1	
Selection #2	
Selection #3	

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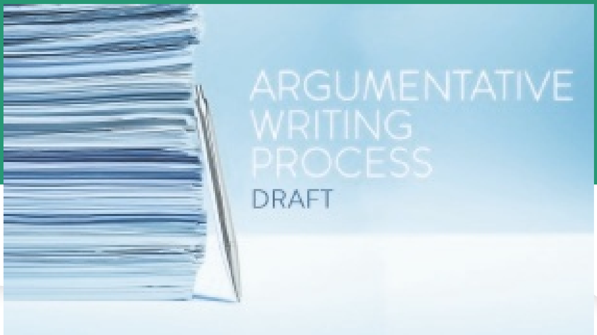

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR ARGUMENTATIVE ESSAY

WRITE

Use your plan and other responses in your Binder to draft your argumentative essay. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them.

You have already made progress toward writing your argumentative essay. Now it is time to write your first draft.

Draft Checklist:

☐ Have I stated my claim clearly?

☐ Is my thesis statement clearly stated, responsive to the prompt, and correctly placed?

☐ Have I supported my claim with reasons, relevant evidence, and elaboration?

☐ Have I organized my ideas in a way that makes my argument clear to readers and responsive to the prompt?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Logan's argumentative essay. You will see places where he has revised parts of his essay as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Logan will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

What Needs to Be Said

Words can be powerful. In 1851, Sojourner Truth deliverred a speech at a conferrence on women's rights. She used powerful words to prove that women should have equal rights. In 1863, Abraham Lincoln also used his skills with language to deliver one of his powerful speeches. The "Gettysburg Address," after a turning point in the Civil War. Cornelia Hancock, a Civil War nurse, wrote a letter that showed us what was happening. Actions don't always speak louder than words because these texts show that words can also have important affects on people. Words are esenchal and can inspire people to take action and teach future generations about major events.

Sojourner Truth showed the power of language in her speech at the Ohio Women's Conference in 1851. Truth was an abolitionist and women's rights advocate who had escaped from slavery. She did not write her speech down. Two versions of it were published. Marius Robinson published one account of it in 1851. Frances Gage published a separate account of it in 1863. In Robinson's version, Truth supported supporters of women's rights and got opponents to question themselves. She shared examples of labor that she had been forced to do when she was enslaved: ". . . I have as much muscle as any man, and can do as much work as any man. I have plowed and reaped and husked and chopped and mowed, and can any man do more than that?" With words, Truth under mined a common view of women and motivated an audience to keep working for equal rights.

After the Battle of Gettysburg a milesstone in the Civil War Abraham Lincoln said a speech that I have memorized. It's the "Gettysburg Address." This short speech includes words you might've heard in each part. Using techniques allowed Lincoln did that to honor soldiers who had fought in the Battle of Gettysburg.

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NOTES

He actually argued that the soldiers' actions speak louder than any one's words: ". . . But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract . . ." While he recognizes the soldiers' accomplishments Lincoln then used stiring words to call the audience to action: "It is for us, the living . . . to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced." Instead, of dedicating land for the soldiers. Lincoln asked the audience to dedicate themselves to the soldiers' cause. He used language to garantee that the soldiers' sacrifices and purpose live on.

~~Cornelia Hancock's "Letters of a Civil War Nurse" show the soldiers' sacrifices in detail writing to her mother Hancock described the struggles of the wounded soldiers after the Battle of Gettysburg. She reported that they didn't have enough food to eat.~~

Cornelia Hancock's *Letters of a Civil War Nurse* also show the soldiers' sacrifices, yet in more detail. Writing to her mother, Hancock described the struggles of the wounded soldiers after the Battle of Gettysburg. For example, she reported that they did not always have enough food to eat: "Such days will come here that we have to see our wounded men fed with dry bread and poor coffee; and I can tell you it is hard to witness some cursing for food, some praying for it" (Hancock, par. 1).

Transitions

Logan connects ideas across paragraphs by showing how Hancock's writing relates to Lincoln's speech. The word "also" shows a similarity, and the phrase "yet in more detail" shows one reason why Hancock's letter is unique.

These words show how desperate her patients felt. Her writing helps readers understand the soldiers' struggles. It shows that Hancock was good at what she does. This letter doesn't ask us to take action for an important cause, it does record the experiences of those who did.

~~These selections prove that words are important. Sojourner Truth used her skills with language to prove that women deserve equal rights. Abraham Lincoln used words to honor soldiers and inspire his audience. Cornelia Hancock used writing to describe her patients' struggles. Along with her will to help them. These texts have different purpposes and audiences. Each one shows that language has power.~~

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These selections show that words can make history. Sojourner Truth used her skills with language to prove that women deserve equal rights. Abraham Lincoln used words to honor soldiers and inspire his audience. Cornelia Hancock used writing to describe her patients' struggles along with her will to help them. Although these texts have different purposes and audiences, each one shows that words have power. Actions don't always speak louder than words, because people's words can inspire others to take action for important causes, and people's words can make those actions a part of history.

NOTES

Improving Writing

Logan revises his conclusion to have more clarity and to restate his central claim that actions do not always speak louder than words. He fixes a spelling error, adds the transition *Although*, and adds a phrase to the second sentence so that the statement relates to his central claim. Then, Logan restates his claim by adding a strong concluding sentence.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
    - > your claim needs to be stated more clearly
    - > your ideas and reasoning need more analysis or support
    - > your writing could be more clear or cohesive
    - > your grammar, punctuation, or usage could be improved
- what type of revision would best address each piece of feedback, for example:
    - > revising your claim and adding details to improve clarity
    - > explaining the connections between support and your claim to add analysis
    - > adding concrete details, quotations, and definitions to provide stronger support of your claim
    - > revising and adding transitions to increase cohesiveness

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Below is feedback Logan received from a peer on an earlier draft of his essay. Choose the best answer to each question about this feedback.

> Your argumentative essay was persuasive, and I thought your claim responded to the prompt. One of your sources did not seem to provide as much evidence, though. In paragraph 3, I think you should address the counterclaim by providing evidence and reasoning that supports your claim. You also have punctuation errors in that paragraph.

1. Which piece of feedback on Logan's draft will help him address the most significant issue?

   ○ A. I thought your claim responded to the prompt.
   ○ B. One of your sources did not seem to provide as much evidence, though.
   ○ C. In paragraph 3, I think you should address the counterclaim by providing evidence and reasoning that supports your claim.
   ○ D. You also have punctuation errors in that paragraph.

2. Which of the following revision strategies would best address the feedback that was most significant in Question 1?

   ○ A. revising the claim
   ○ B. explaining the connections between the claim and evidence provided
   ○ C. adding quotations
   ○ D. adding a reason why a counterclaim is not valid

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the section of your draft that your reviewers think need the most work.

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Writing Skill: Transitions

Before you revise your current draft to include varied transitions, think about

- the key ideas you discuss in your body paragraphs;
- the organizational structure of your essay and appropriate transitions for that structure;
- how your paragraphs connect to one another in order to support your claim;
- the relationships among your claim, reasons, evidence, and elaboration.

Next, reread your current draft and note areas in your essay where

- the relationships between your claim(s) and the reasons, evidence, and elaboration are unclear, identifying places where you could add linking words or other transitional devices to make your argument more cohesive.

As you revise your writing to include varied transitions, use the following questions as a guide:

- Are there unifying relationships between the claims, reasons, evidence, and elaboration I present in my argument?
- Have I clarified, or made clear, these relationships?
- Do my transitional signal words and phases match the organizational structure of my essay?
- Do I use a variety of different transitional words and phrases?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Logan's argumentative essay. Logan decides to revise the underlined sentence to clarify how the paragraph supports the claim that words can be powerful. Which of the following revisions clarifies how the paragraph supports the claim?

> Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851. According to an account by Marius Robinson, she used specific details from her life to prove that she had as much strength as men. She asked thought-provoking questions that challenge common views. Her use of language not only made an argument about strength, but it showed great strength as well.

○ A. In contrast, Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851.

○ B. To demonstrate this, Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851.

○ C. Their power was evident when Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851.

○ D. When words can have power, Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851.

2. The following section is from an earlier draft of Logan's argumentative essay. In the underlined sentence, Logan did not use an appropriate transition. Which of the following is the best replacement for the word *Likewise*?

> Sojourner Truth delivered a speech to the Ohio Women's Conference in 1851. According to an account by Marius Robinson, she used specific details from her life to prove that she had as much strength as men. Likewise, she asked thought-provoking questions that challenge common views. Her use of language not only made an argument about strength, but it showed great strength as well.

○ A. Although ○ B. As a result, ○ C. In addition, ○ D. In summary,

TRANSITIONS

WRITE

Use the questions on the previous page to revise at least one body paragraph from your argumentative essay by adding transitions to create cohesion and clarify the relationships among ideas in this section. Those ideas may include your claim, counterclaims, reasons, and evidence.

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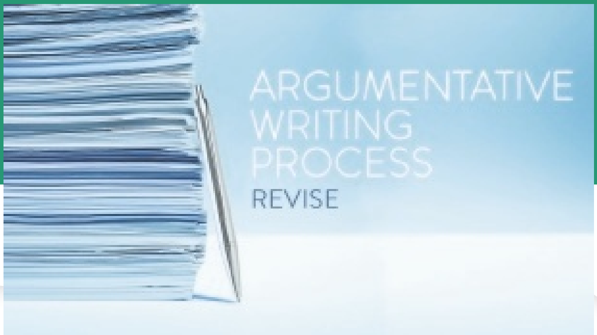

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your argumentative essay. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
	Clarity	
Since you have made additional changes to your draft, reread your thesis statement. Annotate any parts that are no longer accurate or clear.	Rewrite any parts of your thesis statement that are no longer accurate or clear. Make sure that your thesis statement includes the clear claim or claims that you have proven and introduces the body of your essay.	~~They~~ Words are essential because they can inspire people to take action at key moments, and they can teach future generations about ~~major~~ historic events.
	Cohesiveness	
Reread the claim of each body paragraph along with the reasons and relevant evidence that support each idea. Annotate any places where the reasons or evidence are weak or missing.	Focus on one place that needs new or improved support for a claim. Delete any weak support and add accurate evidence along with a clear reason why that evidence supports your claim.	She reported that they did not always have enough food to eat~~.~~: "Such days will come here that we have to see our wounded men fed with dry bread and poor coffee; and I can tell you it is hard to witness some cursing for food, some praying for it." (Hancock, par. 1). These ~~words~~ descriptive details show how desperate her patients felt.

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Review	Revise	Example
Organization		
Reread each paragraph and annotate areas in which a relationship between a claim, reason, or supporting evidence is not clear.	Use transition words and phrases to clarify the relationships between claims, reasons, and supporting evidence.	Unlike the other texts in this essay, ~~This~~ this letter does not ask readers to take action for an important cause, but it does record the experiences of those who did.
Style: Word Choice		
Reread each sentence and look for vague or conversational words. Annotate opportunities to replace those words with academic or domain-specific language.	Select sentences to rewrite by using academic and domain-specific language.	In Robinson's version, Truth ~~supported~~ empowered supporters of women's rights and ~~got~~ persuaded opponents to question ~~themselves~~ their views.
Style: Sentence Variety		
Look for a series of sentences that have similar structures or lengths. Annotate any areas that need more sentence variety.	Focus on one area that needs more sentence variety and decide how to vary the structure of those sentences. You can combine short sentences, separate longer sentences, or write a sentence in a new way.	She did not write her speech down~~.~~ ~~Two~~, but two versions of it were published~~.~~: Marius Robinson published one account of it in 1851~~.~~, and Frances Gage published a separate account of it in 1863.

REVISE YOUR ARGUMENTATIVE ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your argumentative essay to determine areas that should be revised.

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Grammar: Noun Clauses

A clause is a group of words that contains both a subject and a verb. A noun clause is a subordinate clause that acts as a noun in a sentence. A noun clause usually begins with one of these words: *how, that, what, whatever, when, where, which, whichever, who, whom, whoever, whose,* or *why*.

Noun Phrase as Subject	Noun Clause as Subject
The powerful speech the candidate gave at the rally persuaded many voters.	**Whatever the candidate said** at the rally persuaded many voters.

In most sentences containing noun clauses, you can replace the noun clause with a pronoun such as *he* or *it*, and the sentence will still make sense. You can use a noun clause in the same ways you use a noun—as a subject, a direct object, an indirect object, an object of a preposition, and a predicate noun.

Function of Clause	Text
Object of a Preposition	Right up until the time when we're supposed to pick up the old lady at the airport, my mother is telling me stories about **how hard times were for *la familia* on *la isla*, and how *la abuela* worked night and day to support them after their father died of a heart attack.** Abuela Invents the Zero
Subject	**How hard times were and how hard *abuela* worked** were major topics of discussion.
Direct Object	My mother always discusses **how hard times were and how much *abuela* worked.**
Indirect Object	My mother tells **whomever will listen** her stories of hard work and sacrifice.
Predicate Noun	Working hard was **how my relatives survived.**

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YOUR TURN

PRACTICE

1. Replace the words in bold with a noun clause.

The guy at the box office will answer your questions.

○ A. Whoever works at the box office
○ B. Either the manager or the clerk
○ C. The man with the name tag
○ D. No change needs to be made to this sentence.

2. Replace the words in bold with a noun clause.

What I regret most about having chicken pox is **missing the class trip.**

○ A. the endless itching
○ B. having to take medicine
○ C. that I missed the class trip
○ D. No change needs to be made to this sentence.

3. Replace the words in bold with a noun clause.

Even though she knows they are mythical creatures, Samantha pretends to believe **that unicorns are real.**

○ A. in unicorns
○ B. stories about unicorns
○ C. and tell stories about unicorns
○ D. No change needs to be made to this sentence.

4. Replace the words in bold with a noun clause.

Jeremy could not add any more information to **the group's presentation.**

○ A. the lengthy report
○ B. what his classmates had already said
○ C. without contradicting his classmates
○ D. No change needs to be made to this sentence.

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Grammar: Commas for Pause or Separation

A comma is a punctuation mark used to signal a pause or a separation between sentence parts. Commas make sentences easier to read.

Commas in a Series

Use commas to separate three or more words, phrases, or clauses in a series. Place a comma after each item except the last.

Text	Explanation
She bled on her machine, bled because there was **money to make, a child to raise, and a roof to stay under.** Born Worker	*Money to make, a child to raise, and a roof to stay under* is a series of phrases. Each phrase except the last is followed by a comma.

Introductory Words and Phrases

Use a comma after two or more prepositional phrases at the beginning of a sentence. Also use a comma after introductory adverb clauses, participles, and participial phrases.

Text	Explanation
At the end of today's proceedings, the adjournment of the House will be proposed until May 21 with provision for earlier meeting if need be. Blood, Toil, Tears and Sweat	Two prepositional phrases, *at the end* and *of today's proceedings*, introduce the sentence. Both phrases are set off by a comma.

Conjunctive Adverbs

Use a comma to set off a conjunctive adverb. Conjunctive adverbs clarify, or help to explain, relationships. Examples include *furthermore, moreover, however,* and *therefore*.

A conjunctive adverb can be used in the middle of a sentence. Also, a conjunctive adverb may be preceded by a semicolon in a compound sentence (for example, *Snow is falling;* ***however****, it is turning to sleet.*), or it may begin a new sentence.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The city plans to tear down the old library and build a new one; furthermore a city spokesperson, whom I happen to know, says that a nearby parking lot will become a park with picnic areas.

○ A. Insert a comma after **library**.
○ B. Insert a comma after **furthermore**.
○ C. Delete the commas before and after **whom I happen to know**.
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> After Corina left the afternoon concert she drove to the store, bought some groceries, and went home to cook dinner.

○ A. Insert a comma after **concert**.
○ B. Delete the comma after **groceries**.
○ C. Insert a comma after **home**.
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Talent, determination, and the ability to focus and concentrate are all necessary qualities if a person wants to succeed as an actor or a performer.

○ A. Insert a comma after **focus.**
○ B. Insert a comma after **concentrate.**
○ C. Use commas to set off **if a person wants to succeed.**
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Beneath the dome of their new home, Finn and his father Patrick Carey played Robot Wars on the main screen of the family quarters while Mrs. Caitlin Carey constructed solar garments on the table in the corner.

○ A. Delete the comma after **home.**
○ B. Insert a comma after **Finn.**
○ C. Insert a comma before and after **Patrick Carey.**
○ D. No change needs to be made to this sentence.

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Grammar: Main and Subordinate Clauses

Main Clause

A main clause is a group of words that contains a complete subject and a complete predicate. A main clause can stand alone as a complete sentence.

Subordinate Clause

A subordinate clause also contains a subject and a predicate, but it cannot stand alone as a sentence.

Usually, a subordinating conjunction, such as *after, as, because, if, since, that, though, until,* or *while*, introduces a subordinate clause. However, a subordinate clause may begin with a relative pronoun (such as *who, whose, whom, which, that,* or *what*) or a relative adverb (such as *when, where,* or *why*).

A main clause may be punctuated as a sentence, but a subordinate clause cannot.

	Incorrect	Correct
Main Clause	We were told not to go into the den, **as the paint was still wet**	**We were told not to go into the den,** as the paint was still wet.
Subordinate Clause	**Chris decided to plant tomatoes near the oak tree,** since that area of the yard gets the most sun.	Chris decided to plant tomatoes near the oak tree, **since that area of the yard gets the most sun.**

Sentences can have two or more clauses, but at least one must be a main clause.

Clause	Sentence
Main Clause Subordinate Clause	**Mrs. J. Stuart White was sitting on the edge of her bed, just reaching to turn out the light,** when the ship seemed to roll over "a thousand marbles." Mrs. J. Stuart White was sitting on the edge of her bed, just reaching to turn out the light, **when the ship seemed to roll over "a thousand marbles."** A Night to Remember
Main Clause #1 Main Clause #2	**A picture from an illustrated weekly was upon the log walls,** and three rifles were paralleled on pegs. A picture from an illustrated weekly was upon the log walls, and **three rifles were paralleled on pegs.** The Red Badge of Courage

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YOUR TURN

PRACTICE

1. How should the subordinate clause be revised?

> When *Hamilton* opened, no one realized what a phenomenon the musical would become.

○ A. Remove the word *opened* and the comma that follows.
○ B. Change the word *When* to the word *Because*.
○ C. Change *would become* to *could become*.
○ D. The subordinate clause does not need revision.

2. How should the subordinate clause be revised?

> Multiple levels of meaning were apparent if spent adequate time studying the poem, although few readers wanted to do it.

○ A. Remove the word *of* before the word *meaning*.
○ B. Remove the word *wanted*.
○ C. Add the word *one* after the word *if*.
○ D. The subordinate clause does not need revision.

3. How should the subordinate clause be revised?

> Now we are having several warm days in a row, let's put out the picnic table and the umbrella and have dinner on the patio.

○ A. Delete the word *and* after the word *umbrella*.
○ B. Delete the word *and* after the word *table*.
○ C. Insert the word *that* after the word *Now*.
○ D. The subordinate clause does not need revision.

4. How should the subordinate clause be revised?

> Nobody knows beyond the shadow of a doubt and the universe is expanding or contracting.

○ A. Change the word *and* to the word *whether*.
○ B. Change *expanding* and *contracting* to *expands* and *contracts*.
○ C. Delete the phrase *beyond the shadow of a doubt*.
○ D. The subordinate clause does not need revision.

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Grammar: Commonly Misspelled Words

By following a few simple steps, you can learn to spell new words—even words that are unfamiliar or difficult. As you write, keep a list of words you have trouble spelling. Then use the steps below to learn to spell those words.

Say it. Look at the word again and say it aloud. Say it again, pronouncing each syllable clearly.

See it. Close your eyes. Picture the word. Visualize it letter by letter.

Write it. Look at the word again and write it two or three times. Then write the word without looking at the printed version.

Check it. Check your spelling. Did you spell it correctly? If not, repeat each step until you can spell it easily.

Here are some words that can sometimes confuse even strong spellers.

Commonly Misspelled Words		
achievement	adviser	athlete
ballet	beneficial	cafeteria
colleague	cemetery	choir
descendant	eligible	essential
fulfill	guarantee	leisure
license	maintenance	misspell
miniature	occurrence	outrageous
ninety	parallel	privilege
receive	similar	succeed
technology	vehicle	withhold

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Derek feels that the meals served in the cafiteria are too simalar to one another.

○ A. Change **cafiteria** to **cafateria** and **simalar** to **simaler.**
○ B. Change **cafiteria** to **cafetiria** and **simalar** to **simular.**
○ C. Change **cafiteria** to **cafeteria** and **simalar** to **similar.**
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Brenda is an athlete in the sport of gymnastics, but she specializes in work on the parallel bars.

○ A. Change **athalete** to **athelete.**
○ B. Change **athlete** to **athleete** and **parallel** to **paralel.**
○ C. Change **parallel** to **paralell.**
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> My teacher told me that staying up to date on technology is both benefisial and essential for students.

○ A. Change **technology** to **technolagy.**
○ B. Change **benefisial** to **benefitial** and **essential** to **esential.**
○ C. Change **benefisial** to **beneficial.**
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> The auto mechanic told us that our car needed routine maintainance, but he stressed that the work would come with a guarantee.

○ A. Change **maintainance** to **maintainence.**
○ B. Change **maintainance** to **maintenance.**
○ C. Change **guarantee** to **guaranty.**
○ D. No change needs to be made to this sentence.

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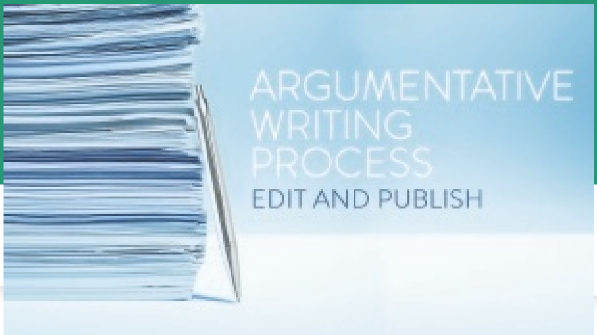

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your argumentative essay based on your peer feedback and your own examination.

Now, it is time to edit your argumentative essay. When you revised, you focused on the content of your argumentative essay. You probably looked at your claim drafted in a thesis statement, reasons and relevant evidence, cohesiveness, word choice, and sentence variety. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I followed the rules for using noun clauses correctly?

☐ Have I used commas for pause or separation correctly?

☐ Have I followed the rules for using main and subordinate clauses correctly?

☐ Have I followed the spelling rules that I studied in this unit?

☐ Do I have any sentence fragments or run-on sentences?

☐ Have I spelled everything correctly?

Notice some edits Logan has made:

- Corrected a noun clause that was used incorrectly.
- Added commas for pause and separation.
- Corrected a sentence with a main and subordinate clause.
- Corrected a commonly misspelled word.

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After the Battle of Gettysburg, a ~~milesstone~~ milestone in the Civil War, Abraham Lincoln delivered ~~said a speech that I have memorized. It's the “~~“the Gettysburg Address.~~”~~ This short speech includes ~~words you might've heard~~ precise language and repetition in each part. Using those techniques allowed Lincoln ~~did that~~ to honor soldiers who had fought in the Battle of Gettysburg. ~~He actually argued~~ Some people might argue that Lincoln's speech shows that actions are more powerful than words because he states that the soldiers' actions speak louder than anyone's words: “But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract . . .” (Lincoln, par. 3). However, after recognizing ~~While he recognizes~~ the soldiers' accomplishments, Lincoln then used ~~stiring~~ stirring words to call the audience to action: “It is for us, the living . . . to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced” (par. 3). Instead~~,~~ of dedicating land for the soldiers~~.~~, Lincoln asked the audience to dedicate themselves to the soldiers' cause. He used ~~language~~ his words to ~~garantee~~ guarantee that the soldiers' sacrifices and purpose lived on.

EDIT AND PUBLISH YOUR ARGUMENTATIVE ESSAY

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your argumentative essay to determine areas that need editing. Then, edit your argumentative essay to correct those errors.

Once you have made all of your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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It’s Not Fair

FICTION

Introduction

“It’s Not Fair” is a retelling of the memorable episode from Mark Twain’s *The Adventures of Tom Sawyer* in which Tom uses charm and ingenuity to trick others into doing chores for him. In this retelling, a girl named Cassie must plant her aunt’s flower garden on the same day as the annual county fair. Cassie relies on her own cleverness—and a scheme learned from reading classic American literature—to trick her friends into doing the work.

VOCABULARY

READ

bulb

the rounded part of some plants that grows underground and sprouts new plants

novelty

something that is new and different

trowel

a handheld tool used for digging

gullibility

the quality of being easily tricked

amble

to walk slowly and leisurely

READ

READ AND ANNOTATE

NOTES

1 Cassie imagined the taste of caramel apples and the feel of the wind at the top of the Ferris wheel. She could practically smell the freshly made popcorn and hear the sounds of children's laughter. Her despair deepened. It was bad enough that she got roped into planting her aunt's garden. She had to do it during the county fair. It wasn't fair. The path leading to the fairgrounds ran along her aunt's property. Cassie's friends would skip along this path on their way to a world of wonders. She was certain they'd stop to ridicule her about how she had to work while they had the time of their lives at the fair. The thought of it made her wish she could bury her head in the dirt instead of the flower **bulbs** she was supposed to plant.

2 Cassie took up the **trowel** and started to dig. Bella Stevenson, the most popular girl in class, **ambled** down the path. She was dragging a red wagon, which was carrying an apple pie.

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NOTES

3 A plan was forming in Cassie's brain. She remembered how Tom Sawyer convinced his friends to whitewash a fence for him. If she played the role perfectly, she could accomplish the same task.

4 "It's too bad you're working while the rest of us have fun at the fair!" Bella called out.

5 "Fun? This is more fun than that silly fair. The same food and rides every year! Planting bulbs under the sweet spring sunshine? That's a **novelty**!"

6 "If it's that much fun, it's not fair that you keep it all to yourself."

7 Cassie gave a satisfied smile. Her plan worked.

8 "I don't know. Aunt Lucy entrusted this job to me. Tell you what. I'll trade you a few bulbs for some of that pie."

9 Bella was planning on entering the pie in the contest at the fair, but she didn't want to miss this chance. She accepted, handing Cassie a slice of pie and taking the trowel.

10 When Bella had grown tired, Penelope Winters strolled by. Cassie pulled the trick on her—this time trading the trowel for Penelope's sunglasses. By the end of the afternoon, Cassie had Bella's pie, Penelope's sunglasses, Randy's harmonica, Betty's kite, and Clark's bag of marbles.

11 Cassie was amazed at her classmates' **gullibility** and her good fortune. "Tom Sawyer was right," she thought, "All you have to do to make somebody want something is make it seem hard to get."

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It's Not Fair

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. What does Cassie have to do, and what would she rather do?

   Cassie has to ______________________________.

   She would rather ______________________________.

2. How does Cassie solve her problem?

   Cassie solves her problem by ______________________________.

3. What lesson does Cassie learn at the end of the story?

   The lesson Cassie learns is ______________________________.

4. Use context to confirm the meaning of the word *novelty* as it is used in "It's Not Fair." Write your definition of *novelty* here.

   Novelty means ______________________________.

   A context clue is ______________________________.

5. What is another way to say that a person is using a *trowel*?

   A person is using a ______________________________.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example: "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance: "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the words *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
    - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
    - context clues
    - a dictionary or other resource
    - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read each sentence in the first column. Choose the expression from the sentence and write it into the second column. Then write what you think it means in the third column.

Sentence	Expression	Meaning
She was certain they'd stop to ridicule her about how she had to work while they had the time of their lives at the fair.		
Cassie pulled the trick on her—this time trading the trowel for Penelope's sunglasses.		
Cassie was amazed at her classmates' gullibility and her good fortune.		

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Reading Skill: Developing Background Knowledge

DEFINE

READ

Developing background knowledge is the process of gaining information about different topics. By developing your background knowledge, you will be able to better understand a wider variety of texts.

First, preview the text to determine what the text is about. To **preview** the text, read the title, headers, and other text features and look at any images or graphics. As you are previewing, identify anything that is unfamiliar to you and that seems important.

While you are reading, you can look for clues that will help you learn more about any unfamiliar words, phrases, or topics. You can also look up information in another resource to increase your background knowledge.

CHECKLIST

DISCUSS AND ANNOTATE

To develop your background knowledge, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Identify any words, phrases, or topics that you do not know a lot about.
- ✓ As you are reading, try to find clues in the text that give you information about any unfamiliar words, phrases, or topics.
- ✓ If necessary, look up information in other sources to learn more about any unfamiliar words, phrases, or topics. You can also ask a peer or teacher for information or support.
- ✓ Think about how the background knowledge you have gained helps you better understand the text.

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YOUR TURN

PRACTICE

Read each quotation from "It's Not Fair." Then choose the background knowledge that helps you understand each quotation and write it in the chart below.

Background Knowledge	
A	A harmonica is a small musical instrument.
B	A Ferris wheel is a popular ride at fairs and carnivals.
C	Baking competitions are common at fairs.

Quotation	Background Knowledge
"Cassie imagined the taste of caramel apples and the feel of the wind at the top of the Ferris wheel."	
"Bella was planning on entering the pie in the contest at the fair, but she didn't want to miss this chance."	
"By the end of the afternoon, Cassie had Bella's pie, Penelope's sunglasses, Randy's harmonica, Betty's kite, and Clark's bag of marbles."	

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It's Not Fair

Close Read

NARRATIVE

WRITE

Imagine you are Aunt Lucy. The parents of Cassie's friends came and complained to you about Cassie's tricky behavior. Decide if you are upset about what she did or if you find it to be entertaining. Write a short letter to Cassie sharing your feelings. Make sure to include characters and recount events from the original story in your letter. Pay attention to the spelling rules for doubling the final consonants and adding prefixes as you write.

Use the checklist below to guide you as you write.

- ☐ How do you feel about Cassie's behavior?
- ☐ Which characters make you feel this way and why?
- ☐ What events make you feel this way and why?

Use the sentence frames to organize and write your letter.

Dear Cassie,

I just spoke to ____________________. They are ________________ that you ______________________.

They say ________________________. __________________meant a lot to ________________________.

It was a _________________________ trick, but/and ____.

Signed,

Aunt Lucy

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Ad Mad

INFORMATIONAL TEXT

Introduction

Television commercials. Website banners. Billboards by the highway. Everywhere you turn, you see examples of advertising. It is clear why businesses advertise. But is advertising good for people? In this article, both sides of the debate are examined to determine whether advertisements are helping or hurting society.

VOCABULARY

READ

interrupt

to stop or cause a break in something

insecurity

a feeling of not being good enough

consumer

a person that uses an economic good or service

criticize

to point out problems

abuse

to mistreat

NOTES

READ

READ AND ANNOTATE

Point: Advertisements Empower Customers

1 People are angry about advertisements that **interrupt** their daily lives. However, advertising is actually good for people. The most obvious benefit is that companies who advertise get more customers. But how does advertising help everyone else?

2 Without advertising, you wouldn't know what movies are in theaters. You might not know about great TV shows that could become your favorites. You may not discover useful products and services. Advertising makes **consumers** aware of their options. Advertising helps people discover new ways to lead happier lives.

3 Many sources of popular media receive money from advertisements. In exchange for a short commercial or print advertisement, media makers receive money to make a higher quality product.

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NOTES

4 Not only do viewers get better media from advertising, but they also get more control over media. Technology gives everyone a voice. Some people **abuse** this right. Some people tell lies or spread hate speech. These people need money from advertisements. People can call the advertisers to complain, and the advertisers may stop paying the website or show. Advertisers can help make sure that people are honest and polite.

Counterpoint: Advertisements Hurt People

5 Advertising is annoying. No one likes having TV shows interrupted by commercials. No one likes pop-up ads getting in the way of a website. Advertisements are bad for society.

6 Many advertisements work by using people's **insecurities**. It's almost as if they're saying, "You won't be happy unless you buy our product!" Advertisements make people fear they are unhealthy, unattractive, unpopular, or even unsafe.

7 Advertisers aren't always honest. In the past, salespeople were able to tell consumers that products could do all sorts of things. These products almost never did any good. Sometimes these products even used harmful ingredients. Today laws limit what companies can say. However, many companies still find ways to mislead people. Companies might use broad terms such as "natural" or "homemade." There are all kinds of tricks companies can use to make their products appear better than they are.

8 Advertisers can limit media. A news program may be less willing to **criticize** a company that pays it money for advertisements. TV show writers can't talk about certain ideas because advertisers don't want to upset customers. Advertising gives control of information and entertainment to companies. Companies may be more interested in making money than in doing good.

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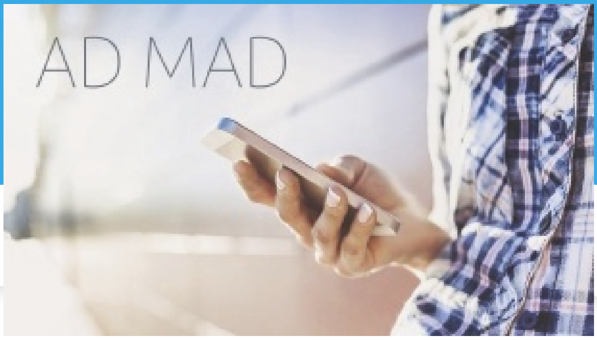

First Read

Read the text. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the most obvious benefit of advertising for companies?

   The most obvious benefit of advertising for companies is ______________________________.

2. Write two or three sentences describing how advertising helps consumers.

   Advertising helps consumers by ______________________________

   ______________________________.

3. What are some ways that advertising can be harmful?

   Some ways advertising can be harmful are ______________________________.

4. Use context to confirm the meaning of the word *consumer* as it is used in "Ad Mad." Write your definition of *consumer* here.

   Consumer means ______________________________.

   A context clue is ______________________________.

5. What is another way to say that a person *criticizes* an idea?

   A person ______________________________.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Break down the sentence into its parts.
  - Pay attention to comparatives and superlatives. The **comparative** form compares things. The **superlative** form compares more than two things.
  - Ask yourself: Are there comparatives or superlatives in this sentence? What are they comparing?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Write the comparative or superlative adjective in the correct column.

Adjective	Comparative	Superlative
loud		
tall		
bright		
famous		
good		

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Reading Skill: Supporting Evidence

DEFINE

READ

In some informational or argumentative texts, the author may share an opinion. This **opinion** may be the author's **claim** or **thesis**. The author must then provide readers with **evidence** that supports their opinion. Supporting evidence can be details, examples, or facts that agree with the author's claim or thesis.

Looking for supporting evidence can help you confirm your understanding of what you read. Finding and analyzing supporting evidence can also help you form your own opinions about the subject.

CHECKLIST

DISCUSS AND ANNOTATE

In order to find and analyze supporting evidence, do the following:

- ✓ Identify the topic and the author's claim or thesis.
  - Ask yourself: What is this mostly about? What is the author's opinion?
- ✓ Find details, facts, and examples that support the author's claim or thesis.
  - Ask yourself: Is this detail important? How does this detail relate to the thesis or claim?
- ✓ Analyze the supporting evidence.
  - Ask yourself: Is this evidence strong? Do I agree with the evidence?

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the multiple-choice questions below.

From "Ad Mad"

Advertising is annoying. No one likes having TV shows interrupted by commercials. No one likes pop-up ads getting in the way of a website. Advertisements are bad for society.

Many advertisements work by using people's insecurities. It's almost as if they're saying, "You won't be happy unless you buy our product!" Advertisements make people fear they are unhealthy, unattractive, unpopular, or even unsafe.

Advertisers aren't always honest. In the past, salespeople were able to tell consumers that products could do all sorts of things. These products almost never did any good. Sometimes these products even used harmful ingredients. Today laws limit what companies can say. However, many companies still find ways to mislead people. Companies might use broad terms such as "natural" or "homemade." There are all kinds of tricks companies can use to make their products appear better than they are.

1. What is the main claim of this section?

   ○ A. "Advertising is annoying."
   ○ B. "No one likes having TV shows interrupted by commercials."
   ○ C. "No one likes pop-up ads getting in the way of a website."
   ○ D. "Advertisements are bad for society."

2. The author supports the claim that advertisements use people's insecurities by—

   ○ A. quoting an expert.
   ○ B. giving an example.
   ○ C. providing statistics.
   ○ D. sharing a personal story.

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3. The author supports the claim that advertisers aren't always honest by—

   ○ A. providing statistics from research.
   ○ B. giving examples of misleading words.
   ○ C. naming an example of a time a company lied.
   ○ D. comparing how a product is advertised to how it is in real life.

4. The author could best support their claims in paragraph 7 by adding an image of—

   ○ A. an old advertisement showing false claims.
   ○ B. a person shopping in an old-fashioned store.
   ○ C. a modern salesman showing a computer to a customer.
   ○ D. a person calling an advertiser to complain about a show.

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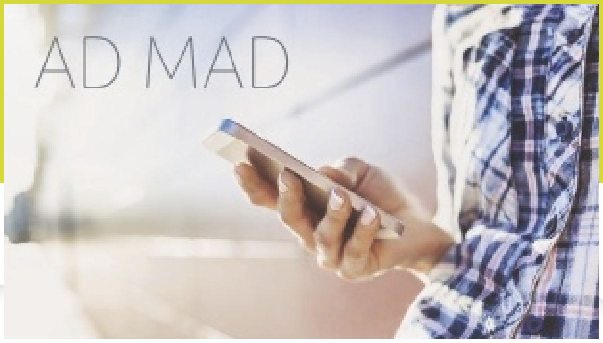

Close Read

ARGUMENTATIVE

WRITE

“Ad Mad” discusses benefits and costs of advertisements. Do you think that advertisements do more to help or to hurt consumers? Write a paragraph explaining your opinion. Use evidence from the text to support your claims. Pay attention to using negatives and contractions correctly as you write.

Use the checklist below to guide you as you write.

☐ What does the Point argument say about advertising and consumers?

☐ What does the Counterpoint argument say about advertising and consumers?

☐ Which argument do you think is stronger?

Use the sentence frames to organize and write your argument.

The Point argument says ____

____.

The Counterpoint argument says ______________________________________

____.

I think the ________________ argument is stronger because ________________

____

____.

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UNIT 5

Trying Times

Who are you in a crisis?

Genre Focus: **DRAMA**

Texts

Paired Readings

700 The Big Idea: Content Vocabulary

702 Teen Mogul
Lucy Wang **DRAMA**

713 Anne Frank: The Diary of a Young Girl
Anne Frank **INFORMATIONAL TEXT**

718 The Diary of Anne Frank: A Play
Frances Goodrich and Albert Hackett **DRAMA**

728 Blood, Toil, Tears and Sweat
Winston Churchill **INFORMATIONAL TEXT**

737 The Cremation of Sam McGee
Robert W. Service **POETRY**

741 Literary Focus: The Contemporary Period – Early Postmodernism

747 We Real Cool
Gwendolyn Brooks **POETRY**

753 Nobel Prize Acceptance Speech
Elie Wiesel **INFORMATIONAL TEXT**

764 America
Claude McKay **POETRY**

766 Parallel Journeys
Eleanor Ayer **INFORMATIONAL TEXT**

771 Long Walk to Freedom
Nelson Mandela **INFORMATIONAL TEXT**

782 Vocabulary Review

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Extended Oral Project and Grammar

785 Plan
Evaluating Sources
Organizing an Oral Presentation

800 Draft
Improving Writing
Communicating Ideas
Evidence and Analysis
Sources and Citations
Multimedia–Integrating Media

819 Revise
Grammar: Writing for Effect
Grammar: Participial Phrases
Grammar: Run-On Sentences

827 Edit and Present

English Language Learner Resources

829 The Blitz
INFORMATIONAL TEXT

839 A Letter from Robert
DRAMA

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Author Biographies

GWENDOLYN BROOKS

An American poet, author, and teacher, Gwendolyn Brooks (1917–2000) was the first African American to receive the Pulitzer Prize. After publishing her first book, Brooks also received a Guggenheim Fellowship. Long involved in leftist politics, Brooks also taught a writing workshop to the Blackstone Rangers, a Chicago criminal gang, and dedicated many decades to mentoring young black poets.

WINSTON CHURCHILL

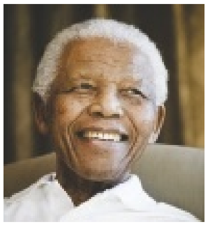
Winston Churchill (1874–1965) was appointed Prime Minister of Britain just months after the outbreak of World War II. In the first of many morale-boosting speeches he delivered to inspire the British to keep fighting against the seemingly invincible enemy that was Nazi Germany, he famously borrowed the words of Theodore Roosevelt when he said, “I have nothing to offer but blood, toil, tears and sweat.” Churchill helped shape the Allied strategy during the war and is credited with leading his country to victory from the brink of defeat.

ANNE FRANK

Born in the German city of Frankfurt am Main, Anne Frank (1929–1945) moved with her family to Amsterdam when anti-Semitism started to increase in prevalence with the rise of Nazi Germany. When the Germans occupied Amsterdam in 1940, Frank’s father furnished a secret annex at his place of work. During the two years that the family spent in hiding there, Anne kept a journal tracking her thoughts and feelings about the events taking place. Her journal ends abruptly when her family is captured and deported.

FRANCES GOODRICH AND ALBERT HACKETT

Frances Goodrich (1890–1984) and Albert Hackett (1900–1995) were a Hollywood screenwriting duo who wrote more than thirty popular screenplays. Their adaptation of Anne Frank’s *The Diary of a Young Girl* debuted in 1955 as *The Diary of Anne Frank: A Play*. The play situated Frank’s personal account of her wartime experiences within a broader historical context, and, as *New York Times* drama critic Brooks Atkinson wrote, “let a clean, young mind address the conscience of the world.”



NELSON MANDELA

In 1962, Nelson Mandela (1918–2013) was sentenced to life in prison for his role in opposing South Africa’s system of apartheid, or enforced segregation. His reputation grew steadily while he was in prison and he gained international support. He was released from captivity in 1990 and became South Africa’s first democratically-elected president in 1994. A large portion of his autobiography *Long Walk to Freedom* (1994) details his experience in prison, which he portrays as a microcosm of the apartheid world.

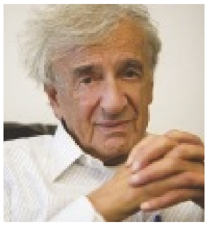
CLAUDE MCKAY

Although he started out writing about peasant life in rural Jamaica, Claude McKay (1889–1948) is best known for his fiction and poetry addressing racial injustice in the United States. Regarded as a key figure in the Harlem Renaissance, McKay started getting involved in social causes when he moved to the United States in the 1920s. Much of his poetry is about the importance of standing one’s ground in the face of hardship. In “If We Must Die,” he describes being “Pressed to the wall, dying, but fighting back!”

ROBERT W. SERVICE

Born in England and raised in Scotland, Robert W. Service (1874–1958) traveled an adventurous road to become the Bard of the Yukon. Sent to Whitehorse by the bank he worked for, Service quickly began to pick up stories from local prospectors and weave them into his poetry. When his books became best sellers, Service moved to France, becoming the wealthiest author in Paris. At night, he would dress in workman's clothes and visit dive bars in search of new material.

ELIE WIESEL



Romanian-born writer, lecturer, and humanities professor Elie Wiesel (1928–2016) was fifteen years old when he and his family were sent to the Nazi concentration camp Auschwitz. After the war, he became a spokesperson for Holocaust survivors and published a memoir, *Night* (1958), describing his horrific experiences. He lectured frequently on global humanitarian issues to raise awareness of groups persecuted for religion, race, or national origin. When he was awarded the Nobel Peace Prize in 1986, the committee called him a "messenger to mankind."

ELEANOR AYER

Eleanor Ayer (b. 1947) has written many young adult nonfiction books, many of which are about the Holocaust. Her dual biography, *Parallel Journeys* (1995), chronicles the events of World War II through the lives of Helen Waterford, a Jewish woman who survived Auschwitz, and Alfons Heck, a German member of the Hitler Youth organization. The book excerpts passages from Waterford's and Heck's individual memoirs, which Ayer had previously edited. This unlikely duo gave speeches on the horrors of the war and on what it would take to heal its wounds.

LUCY WANG

Chinese American playwright and performer Lucy Wang grew up in Akron, Ohio, and now lives in Los Angeles. Wang has written numerous plays on subjects as varied as Asian American identity, family dynamics, and climate change. In her 2012 comedy *Teen Mogul*, a young girl's life is upended when her mother leaves their family. Instead of wallowing in despair, she decides to pursue a pipe dream and contact her favorite mogul for a job that would restore her family's stability.

The Big Idea: Content Vocabulary

Terms about Trials

In this lesson, we will be learning and using words or terms related to the topic of trials. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
crisis	noun	a dangerous or difficult situation that needs to be resolved as soon as possible	An emergency responder is trained to think and act quickly when a crisis occurs.
deliberation	noun	careful thought or discussion	After much deliberation, Ben decided to buy the mountain bike instead of the road bike.
denial	noun	the act of not admitting something is true	His response to the accusation was still a denial even after I questioned him several times.
optimism	noun	the belief that good things will happen	My friend's optimism always helps relieve my stress and anxiety, and I begin to see wonderful possibilities again.
react	verb	to respond to something	Be open to the opinions of others and don't react negatively to everything they said.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

✓ the unit theme, essential question, and content area

✓ each term's meaning and form

✓ any prior knowledge you have of the content area or term, including:
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?

✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?

✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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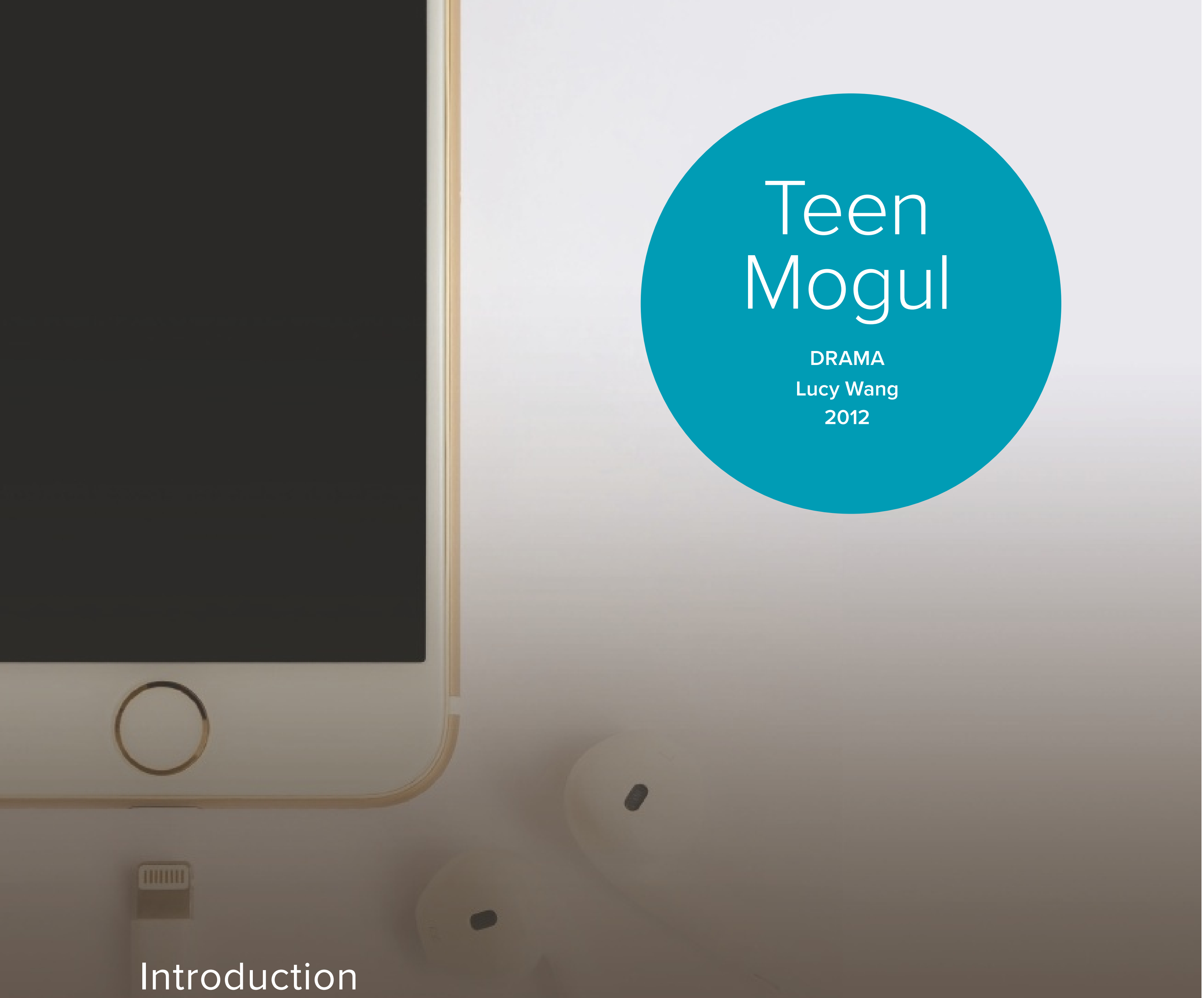

Teen Mogul

DRAMA
Lucy Wang
2012

Introduction

Her career having begun in New York City’s world of high finance Lucy Wang was uniquely qualified to write her acclaimed first play, *Junk Bonds*, which earned her a Lucy Award from the Kennedy Center and set her new career as a playwright on the fast track. *Teen Mogul*, featured here, also builds off of Wang’s roots in business. When 15-year-old protagonist Tracy’s mother abandons the family, leaving them in emotional and financial tumult, Tracy takes matters into her own hands by landing a high-paying gig as a marketing director. In this scene—inspired by 12-year-old Steve Jobs calling a Hewlett-Packard co-founder and landing a job—Tracy pitches herself at a lunch meeting with the mogul Christopher Brennan.

“Well, don’t keep a mogul waiting, let’s see what you got.”

SCENE 7

1 *(Diner. Tracy eats voraciously during her job interview with CHRISTOPHER BRENNAN)*

2 CHRISTOPHER: Wow, you sure can eat. I’ve never seen a woman eat with such wild abandon. And you look like you’re enjoying the food too. You’re not just bingeing.

3 TRACY: Oh, I guess I should have eaten breakfast *(Puts her fork down:)* But I hate breakfast. I find the choices too limiting.

4 CHRISTOPHER: I can see why. Cheeseburger. Fries. Clam Chowder. Salad. Unsweetened ice tea. Not exactly breakfast foods. You know, early in my career, I had to decide, do I gnaw on the chicken bone, or do I want that job?

5 TRACY: Sorry. I just assumed we’d talk about the job after we ate.

6 CHRISTOPHER: Don’t apologize. I love a woman with a **voracious** appetite.

7 TRACY: You do?

8 CHRISTOPHER: I hate it when I take my date out to a five star restaurant and all she wants is a tiny garden salad. Makes me furious.

9 TRACY: Oh I’d never do that.

10 CHRISTOPHER: I don’t suppose it’s in your DNA.

11 TRACY: Not yet. Maybe I’ll mutate when I’m older. I’m told it happens.

12 CHRISTOPHER: People with voracious appetites make the best employees. They’re hungry. And if they eat in front of you, you know they’re honest.

NOTES

SAMPLE ANNOTATION

Literary Elements

The diner setting seems like an important and deliberate choice for Christopher. He tries to evaluate Tracy’s personality based on how and what she’s eating. This interview environment doesn’t seem to make Tracy nervous. She’s honest and direct with Christopher. It seems like Tracy is already starting to appeal to Christopher as a good employee because he doesn’t seem to mind her behavior.

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As opposed to those critters who eat a salad in front of you and when you're not looking, raid the entire refrigerator.

13 TRACY: Well, in that case, don't mind if I take another big, delicious bite.

14 CHRISTOPHER: You must work out. To eat like a teenager.

15 TRACY: Oh. Yes. I have very high metabolism. Plus I ride my bike everywhere.

16 CHRISTOPHER: Hard-core environmentalist.

17 TRACY: Could be, someday.

18 CHRISTOPHER: So, I looked over your resume. Very impressive.

19 TRACY: Thank you.

20 CHRISTOPHER: Watching you eat, however, makes me wonder why did you fold your Chinese dumpling business? Seems to me, food is your passion.

21 TRACY: Food is so labor intensive. Not that I'm afraid of work. I'm not. But I was tired of smelling of dough, egg-wash, ginger and soy sauce 24/7.

22 CHRISTOPHER: Sounds **sublime** to me. Cleveland is not known for its winning Chinese cuisine.

23 TRACY: Believe me, I know. My father's number one complaint.

24 CHRISTOPHER: The other thing is, did you go to college?

25 TRACY: Steve Jobs, Michael Dell, Bill Gates, they all dropped out.

26 CHRISTOPHER: So you're a college dropout.

27 TRACY: No. Not exactly. I did take a math class at Kent State once. I want to study more, but my father, he's not well, and . . . *(Tracy starts to tremble, voice falters)*

28 CHRISTOPHER: I'm so sorry.

29 TRACY: Me too, me too. It's **imperative** I step up and sacrifice.

30 CHRISTOPHER: Yes, it all makes sense now.

31 TRACY: I still want to. Some day. But not everyone needs to graduate from college to be successful, right? Look at you. You dropped out of Stanford.

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NOTES

32 CHRISTOPHER: You've done your homework.

33 TRACY: I excel at homework. Homework is my favorite subject.

34 CHRISTOPHER: So why do you want to work for me?

35 TRACY: Like me, you have something to prove. And I can get you there.

36 CHRISTOPHER: This sounds very interesting.

37 TRACY: Every time you start something new, it turns to gold. But then your investors[1], your shareholders[2] they all say your management style sucks. You're too **mercurial**, unable to trust and delegate, you shoot your best people down, causing a divide as vast as the Grand Canyon.

38 CHRISTOPHER: Harsh.

39 TRACY: Sensing a lucrative opportunity, corporate raiders like Duke Manning swoop in and hostile take-over. You're through. Ejected. Bird doo.

40 CHRISTOPHER: Anyone ever tell you maybe you should get out there more, live a little, and screw homework?

41 TRACY: Uh, no.

42 CHRISTOPHER: And why should I trust you who comes forth with slings and arrows?

43 TRACY: I'm going to share some of my new ideas with you, and I'm going to offer to work for you for two weeks free. If you don't like what I do, no obligation. But if you do like what I have to offer, you make me an offer I can't refuse. Deal?

44 CHRISTOPHER: Let me see some of these new ideas you have.

45 *(Tracy pulls out her computer bag. It's not her computer. It's Kevin's computer and stuff.)*

46 TRACY: Oh my god. This computer. It's not—

47 CHRISTOPHER: What's wrong?

---

1. **investor** person who put money into a business venture with the expectation of receiving a profit
2. **shareholder** owner of the financial stakes of a company

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NOTES

SAMPLE ANNOTATION

Literary Elements

When Kevin enters the scene to demonstrate a computer bag mix-up, this proves to Christopher that these bags really do look alike. This staged event shows how clever Tracy is, and Christopher is impressed with her.

48 *(Kevin races over. He snuck in earlier and hid.)*

49 KEVIN: Miss, I believe this is yours.

50 TRACY: *(Relieved:)* Of course. We must have switched at the . . . at the . . .

51 KEVIN: Bank. I followed you when I realized, I didn't want to interrupt, but–

52 TRACY: Thank you. I'm so sorry.

53 KEVIN: It's not your fault. They all look alike.

54 TRACY: They do, don't they?

55 KEVIN: Well, I better let you get back to whatever.

56 CHRISTOPHER: Yes. Please. This young woman promised to rock my world.

57 *(Kevin leaves.)*

58 TRACY: The first thing we need to make is computer bags. They shouldn't all look alike. Big, black, clunky. Every "geek" deserves some style.

59 CHRISTOPHER: Especially geeks. Was this a complete setup?

60 TRACY: *(Giggles:)* Let's see what happens when we go online and shop for computer bags. Same, same, same.

61 CHRISTOPHER: Brilliant.

62 TRACY: I also designed our new company logo.

63 CHRISTOPHER: You're kidding. Whatever possessed you to undertake this task?

64 TRACY: Did you know Carolyn Knight was a student at Portland State when she designed the Nike Swoosh? She was given 35 dollars and 500 shares of stock.

65 CHRISTOPHER: I supposed this means you'd like to also be paid in stock.

66 TRACY: Oh, could I?

67 CHRISTOPHER: Well, don't keep a mogul waiting, let's see what you got.

68 TRACY: Thought you'd never ask. Exhibit A.

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69 *(OVERHEAD PROJECTION of "ADVANCE, INC." in different logos, fonts, colors, styles, graphic designs.)*

70 *(ADVANCE ADVANCE)*
(ADVANCE ADVANCE)
(ADVANCE ADVANCE)
(ADVANCE ADVANCE)
(ADVANCE ADVANCE)
(ADVANCE ADVANCE)
(ADVANCE ADVANCE)

71 TRACY: Steve Jobs started out in calligraphy and changed the world. Think of what we can do. It's our turn.

72 CHRISTOPHER: Really. Such a go-getter. You said ideas plural.

73 TRACY: *(Pulls out some Chinese silk fabrics with gold threads, blues, reds, yellows, gold silver:)* Rub these against your face. Think about what it might be like to sleep on these luxurious silks that come in **vibrant** colors. With gold threads. Dragons and phoenixes. Flowers.

74 CHRISTOPHER: Luxury high-end bedding. Nice and soft. You're hired. When can you start?

75 TRACY: Tomorrow too soon?

76 CHRISTOPHER: Bright and early.

77 TRACY: Actually I need some flexibility.

78 CHRISTOPHER: There's always a catch. What are you, on parole?

79 TRACY: In the morning, I need to . . . need to . . .

80 CHRISTOPHER: Take care of your dad. I get it.

81 TRACY: I can always be there after twelve noon. But in the mornings, I need to telecommute.

82 CHRISTOPHER: Fine. How much do you want?

83 TRACY: As in money?

84 CHRISTOPHER: Don't waffle now. Bring on the "homework."

NOTES

SAMPLE ANNOTATION

Literary Elements

Tracy tells Christopher that Steve Jobs didn't start out as a computer genius. Tracy seems to be saying that regardless of her background, she has good ideas. She also says "It's our turn," claiming that they can change the world, too. Then she shows him some silk bedding and says, "rub these against your face." After Christopher does, he hires Tracy.

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NOTES

85 TRACY: A hundred grand? With performance-based stock options, and signing bonus of ten grand.

86 CHRISTOPHER: Signing bonus! You were going to give me two weeks free.

87 TRACY: But I just realized I already did so much homework. Pretty please?

88 CHRISTOPHER: Done. How's Director of Marketing Research sound?

89 TRACY: You won't regret this.

90 CHRISTOPHER: I better not. Or I'll sue for damages. Kidding. Or, not.

(End of Scene 7)

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First Read

Read *Teen Mogul*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Christopher make a comment about gnawing on the chicken bone? Cite textual evidence from the selection to support your answer.
2. According to Christopher, what are the favorable and unfavorable styles of eating for employees? Use evidence from the text to support your inferences.
3. What does Steve Jobs's calligraphy have to do with Tracy's pitch? Be sure to refer to the text for support.
4. Find the word **sublime** in line 22 of *Teen Mogul*. Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.
5. Use context clues to determine the meaning of **imperative** as it is used in line 29 of *Teen Mogul*. Write your definition here and identify clues that helped you figure out its meaning. Then check the meaning in a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the play takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How does the setting influence the characters and their development?
- ✓ How do the interactions between the characters contribute to the development of the plot?
- ✓ How do the events in the plot impact the characters and their development?

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Reread lines 82–90 of the play. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What do the plot events in this passage reveal about Christopher's character?

   ○ A. He is uncertain whether Tracy will be worth hiring, but he is afraid of losing her ideas so he negotiates a fair salary.
   ○ B. He is confident and willing to pay Tracy what she asked for because he sees her potential.
   ○ C. He prefers to take time to consider the advantages and disadvantages before agreeing to hire someone for a large sum.
   ○ D. He is reckless with his money and the fate of his business.

2. Which of the following lines from the passage provides a clue about how future plot events might impact Tracy's character?

   ○ A. "As in money?"
   ○ B. "A hundred grand? With performance-based stock options, and signing bonus of ten grand."
   ○ C. "But I just realized I already did so much homework. Pretty please?"
   ○ D. "You won't regret this."

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Close Read

Reread *Teen Mogul*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify one literary element in Scene 7 of *Teen Mogul,* such as character, setting, plot, dialogue, or stage directions, that reveal the play's comedic form.
2. Identify specific lines of dialogue or incidents in the play that help to advance the plot or affect character development.
3. Analyze how specific lines of dialogue in *Teen Mogul* help develop Tracy's character and reveal her motivations to get the job.
4. Describe how Tracy in *Teen Mogul* would answer the question, "Who are you in a crisis?" Use evidence from the text to support your response.

NARRATIVE

WRITE

Write a scene that continues the story of Tracy and Christopher Brennan. How might Tracy's attitude change when she reports for her first day of work? Will Christopher prove to be that "mercurial" boss that Tracy talked about during her interview? Think about dialogue or specific incidents you might include that continue the plot and show the interaction of the characters' development and the new setting at Tracy's first day of work.

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Anne Frank:

The Diary of a Young Girl

INFORMATIONAL TEXT

Anne Frank

1947

Introduction

From a secret annex, Anne Frank (1929–1945) kept a diary conveying the hopes and fears of an everyday teenager. But the times were anything but ordinary. Anne's diary begins two days after her 13th birthday and 22 days before she and her family are forced into hiding by the occupying Nazi army. Her diary ends abruptly more than two years later, when Anne and her family are captured and deported to Auschwitz. Anne died in a concentration camp just two weeks before it was liberated at the end of World War II; of those who were in hiding with her, only her father, Otto, survived. He took on the task of editing and publishing Anne's unique journal, a perspective of a young girl amidst the unimaginable horrors of the Holocaust. In the following excerpt, Anne's words portray her life both before and after being forced into hiding.

“So much has happened it’s as if the whole world had suddenly turned upside down.”

NOTES

WEDNESDAY, JUNE 24, 1942

Dearest Kitty,

1 It’s **sweltering.** Everyone is huffing and puffing, and in this heat I have to walk everywhere. Only now do I realize how pleasant a streetcar is, but we Jews are no longer allowed to make use of this luxury; our own two feet are good enough for us. Yesterday at lunchtime I had an appointment with the dentist on Jan Luykenstraat. It’s a long way from our school on Stadstimmertuinen. That afternoon I nearly fell asleep at my desk. Fortunately, people automatically offer you something to drink. The dental assistant is really kind.

2 The only **mode** of transportation left to us is the ferry. The ferryman at Josef Israëlkade took us across when we asked him to. It’s not the fault of the Dutch that we Jews are having such a bad time.

3 I wish I didn’t have to go to school. My bike was stolen during Easter vacation, and Father gave Mother’s bike to some Christian friends for safekeeping. Thank goodness summer vacation is almost here; one more week and our torment will be over.

4 Something unexpected happened yesterday morning. As I was passing the bicycle racks, I heard my name being called. I turned around and there was the nice boy I’d met the evening before at my friend Wilma’s. He’s Wilma’s second cousin. I used to think Wilma was nice, which she is, but all she ever talks about is boys, and that gets to be a bore. He came toward me, somewhat shyly, and introduced himself as Hello Silberberg. I was a little surprised and wasn’t sure what he wanted, but it didn’t take me long to find out. He asked if I would allow him to **accompany** me to school. “As long as you’re headed that way, I’ll go with you,” I said. And so we walked together. Hello is sixteen and good at telling all kinds of funny stories.

5 He was waiting for me again this morning, and I expect he will be from now on.

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NOTES

Anne

WEDNESDAY, JULY 8, 1942

Dearest Kitty,

6 It seems like years since Sunday morning. So much has happened it's as if the whole world had suddenly turned upside down. But as you can see, Kitty, I'm still alive, and that's the main thing, Father says. I'm alive all right, but don't ask where or how. You probably don't understand a word I'm saying today, so I'll begin by telling you what happened Sunday afternoon.

7 At three o'clock (Hello had left but was supposed to come back later), the doorbell rang. I didn't hear it, since I was out on the balcony, lazily reading in the sun. A little while later Margot appeared in the kitchen doorway looking very **agitated.** "Father has received a call-up notice from the SS[1]," she whispered. "Mother has gone to see Mr. van Daan." (Mr. van Daan is Father's business partner and a good friend.)

8 I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate? "Of course he's not going," declared Margot as we waited for Mother in the living room. "Mother's gone to Mr. van Daan to ask whether we can move to our hiding place tomorrow. The van Daans are going with us. There will be seven of us altogether." Silence. We couldn't speak. The thought of Father off visiting someone in the Jewish Hospital and completely unaware of what was happening, the long wait for Mother, the heat, the suspense – all this reduced us to silence.

9 Suddenly the doorbell rang again. "That's Hello," I said.

10 "Don't open the door!" exclaimed Margot to stop me. But it wasn't necessary, since we heard Mother and Mr. van Daan downstairs talking to Hello, and then the two of them came inside and shut the door behind them. Every time the bell rang, either Margot or I had to tiptoe downstairs to see if it was Father, and we didn't let anyone else in. Margot and I were sent from the room, as Mr. van Daan wanted to talk to Mother alone.

11 When she and I were sitting in our bedroom, Margot told me that the call-up was not for Father, but for her. At this second shock, I began to cry. Margot is

---

1. **the SS** a major paramilitary organization under Adolf Hitler and the Nazis, and later throughout German-occupied Europe during World War II, the SS was responsible for carrying out Nazi aggression and attacks

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sixteen - apparently they want to send girls her age away on their own. But thank goodness she won't be going; Mother had said so herself, which must be what Father had meant when he talked to me about our going into hiding. Hiding . . . where would we hide? In the city? In the country? In a house? In a shack? When, where, how . . . ? These were questions I wasn't allowed to ask, but they still kept running through my mind.

12 Margot and I started packing our most important belongings into a schoolbag. The first thing I stuck in was this diary, and then curlers, handkerchiefs, schoolbooks, a comb and some old letters. Preoccupied by the thought of going into hiding, I stuck the craziest things in the bag, but I'm not sorry.

Yours, Anne

SATURDAY, JULY 11, 1942

Dearest Kitty,

13 Father, Mother, and Margot still can't get used to the chiming of the Westertoren clock, which tells us the time every quarter of an hour. Not me, I liked it from the start; it sounds so reassuring, especially at night. You no doubt want to hear what I think of being in hiding. Well, all I can say is that I don't really know yet. I don't think I'll ever feel at home in this house, but that doesn't mean I hate it. It's more like being on vacation in some strange pension[2]. Kind of an odd way to look at life in hiding, but that's how things are. The Annex is an ideal place to hide in. It may be damp and lopsided**,** but there's probably not a more comfortable hiding place in all of Amsterdam. No, in all of Holland.

14 Up to now our bedroom, with its blank walls, was very bare. Thanks to Father – who brought my entire postcard and movie-star collection here before hand – and to a brush and a pot of glue, I was able to plaster the wall with pictures. It looks much more cheerful. When the Van Daans arrive, we'll be able to build cupboards and other odds and ends out of the wood piled in the attic.

15 Margot and Mother have **recovered** somewhat. Yesterday Mother felt well enough to cook split-pea soup for the first time, but then she was downstairs talking and forgot all about it. The beans were scorched black, and no amount of scraping could get them out of the pan.

16 Last night the four of us went down to the private office and listened to England on the radio. I was so scared someone might hear it that I literally

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2. **pension** a boarding house or small hotel in continental Europe which offers lodging and certain services

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begged Father to take me back upstairs. Mother understood my **anxiety** and went with me. Whatever we do, we're very afraid the neighbors might hear or see us. . . .

Yours, Anne

Excerpted from *Anne Frank: The Diary of a Young Girl* by Anne Frank, published by Doubleday.

PERSONAL RESPONSE

WRITE

What do you know about Anne Frank from this diary excerpt? What do you learn about her circumstances? Use textual evidence to explain any inferences. Finally, think about the use of a diary—Anne calls hers "Kitty"—to share this information. How might you use a diary? What makes a diary different from other kinds of communication?

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The Diary of Anne Frank: A Play

DRAMA

Frances Goodrich
and Albert Hackett
1955

Introduction

Frances Goodrich (1890–1984) and Albert Hackett (1900–1995) were married American screenwriters who created a play based on Anne Frank's *The Diary of a Young Girl*. It provides a dramatized account of the persecution of the Jewish people by the Nazis during World War II, offering another perspective on young Anne's tragic life as told through her diary. In this excerpt from the beginning of the play, the war is over, and Miep Gies, one of the family's confidants, has found the diary Anne kept during the war. After she presents it to Anne's bereaved father, Otto Frank, much of the play's action occurs in flashback, as Anne's diary transports Mr. Frank back to when the family lived in hiding and Anne was still alive.

"I've come to say good-bye . . . I'm leaving here, Miep."

Act I, Scene 1

1 *The curtain rises on an empty stage. It is late afternoon November, 1945.*

2 *The rooms are dusty, the curtains in rags. Chairs and tables are overturned.*

3 *The door at the foot of the small stairwell swings open.* MR. FRANK *comes up the steps into view. He is a gentle,* ***cultured*** *European in his middle years. There is still a* ***trace*** *of a German accent in his speech.*

4 *He stands looking slowly around, making a supreme effort at self-control. He is weak, ill. His clothes are threadbare.*

5 *After a second he drops his rucksack on the couch and moves slowly about. He opens the door to one of the smaller rooms, and then* ***abruptly*** *closes it again, turning away. He goes to the window at the back, looking off at the Westertoren as its carillon*[1] *strikes the hour of six, then he moves restlessly on.*

6 *From the street below, we hear the sound of a barrel organ and children's voices at play. There is a many-colored scarf hanging from a nail.* MR. FRANK *takes it, putting it around his neck. As he starts back for his rucksack, his eye is caught by something lying on the floor. It is a woman's white glove. He holds it in his hand and suddenly all of his self-control is gone. He breaks down, crying.*

7 *We hear footsteps on the stairs.* MIEP GIES *comes up, looking for* MR. FRANK. MIEP *is a Dutch girl of about twenty-two. She wears a coat and hat, ready to go home. She is pregnant. Her* ***attitude*** *toward* MR. FRANK *is protective, compassionate.*

8 MIEP: Are you all right, Mr. Frank?

9 MR. FRANK *[quickly controlling himself]:* Yes, Miep, yes.

NOTES

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

I know Mr. Frank is in a room he has strong feelings about. I can tell *supreme* is an adjective because it's modifying the noun *effort*. He's trying to keep his feelings under control, so I think the word may mean something like "great."

The third meaning of *supreme* matches the context of the sentence. It describes the kind of effort—*intense*, or great—that Mr. Frank was making to control his feelings. This confirms that I was right.

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[1] **carillon** a set of bells in a tower

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SAMPLE ANNOTATION

Literary Elements

I remember Anne calling the annex "damp and lopsided" in her diary, but that it was also the most comfortable hiding place in all of Amsterdam. But in the play it is clear that the annex holds too many sad memories for Mr. Frank. This demonstrates how a setting can affect a character and also affect the events of the plot. Anne was happy to have a secure hiding place. Now, for Mr. Frank, it brings nothing but sadness.

10 MIEP: Everyone in the office has gone home . . . It's after six. *[then pleading]* Don't stay up here, Mr. Frank. What's the use of torturing yourself like this?

11 MR. FRANK: I've come to say good-bye . . . I'm leaving here, Miep.

12 MIEP: What do you mean? Where are you going? Where?

13 MR. FRANK: I don't know yet. I haven't decided.

14 MIEP: Mr. Frank, you can't leave here! This is your home! Amsterdam is your home. Your business is here, waiting for you . . . You're needed here . . . Now that the war is over, there are things that . . .

15 MR. FRANK: I can't stay in Amsterdam, Miep. It has too many memories for me. Everywhere there's something . . . the house we lived in . . . the school . . . that street organ playing out there . . . I'm not the person you used to know, Miep. I'm a bitter old man. *[breaking off]* Forgive me, I shouldn't speak to you like this . . . after all that you did for us . . . the suffering . . .

16 MIEP: No. No. It wasn't suffering. You can't say we suffered. *[As she speaks, she straightens a chair which is overturned.]*

17 MR. FRANK: I know what you went through, you and Mr. Kraler. I'll remember it as long as I live. *[He gives one last look around.]* Come, Miep. *[He starts for the steps, then remembers his rucksack, going back to get it.]*

18 MIEP *[hurrying up to a cupboard]*: Mr. Frank, did you see? There are some of your papers here. *[She brings a bundle of papers to him.]* We found them in a heap of rubbish on the floor after . . . after you left.

19 MR. FRANK: Burn them. *[He opens his rucksack to put the glove in it.]*

20 MIEP: But, Mr. Frank, there are letters, notes . . .

21 MR. FRANK: Burn them. All of them.

22 MIEP: Burn *this? [She hands him a paperbound notebook.]*

23 MR FRANK *[quietly]*: Anne's diary. *[He opens the diary and begins to read.]* "Monday, the sixth of July, nineteen forty-two." [*to* MIEP] Nineteen forty-two. Is it possible, Miep? . . . Only three years ago. *[As he continues his reading, he sits down on the couch.]* "Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I was born in Germany the twelfth of June, nineteen twenty-nine. As my family is Jewish, we emigrated to Holland when Hitler came to power."

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24 *[As* MR. FRANK *reads, another voice joins his, as if coming from the air. It is* ANNE'S VOICE.*]*

25 MR. FRANK and ANNE: "My father started a business, importing spice and herbs. Things went well for us until nineteen forty. Then the war came, and the Dutch capitulation, followed by the arrival of the Germans. Then things got very bad for the Jews."

26 *[*MR. FRANK'S VOICE *dies out.* ANNE'S VOICE *continues alone. The lights* ***dim*** *slowly to darkness. The curtain falls on the scene.]*

27 ANNE'S VOICE: You could not do this and you could not do that. They forced Father out of his business. We had to wear yellow stars. I had to turn in my bike. I couldn't go to a Dutch school any more. I couldn't go to the movies, or ride in an automobile or even on a streetcar, and a million other things. But somehow we children still managed to have fun. Yesterday Father told me we were going into hiding. Where, he wouldn't say. At five o'clock this morning Mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too **suspicious** if we walked along carrying suitcases. It wasn't until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where Father used to have his business. Three other people were coming in with us—the Van Daans and their son Peter. Father knew the Van Daans but we had never met them.

28 *[During the last lines the curtain rises on the scene. The lights dim on.* ANNE'S VOICE *fades out.]*

Excerpted from *The Diary of Anne Frank: A Play* by Frances Goodrich and Albert Hackett, published by Nelson Thornes Ltd.

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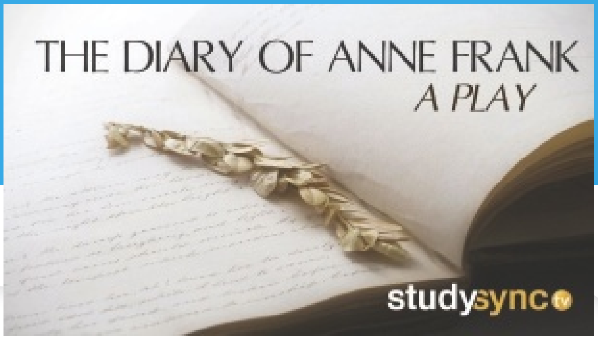

First Read

Read *The Diary of Anne Frank: A Play*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why do you think Mr. Frank breaks down crying when he picks up the woman's white glove? Use evidence from the text to support your answer.

2. Why is Mr. Frank grateful to Miep? Use evidence from the text to support your answer.

3. How is Anne's diary introduced in the play? What does she describe? Cite evidence to explain your answer.

4. Find the word **trace** in paragraph 3 of *The Diary of Anne Frank: A Play*. Use context clues in the surrounding sentences, as well as the sentence in which the word appears, to determine the word's meaning. Write your definition here and identify clues that helped you figure out its meaning.

5. Use context clues to determine the meaning of **abruptly** as it is used in paragraph 5 of *The Diary of Anne Frank: A Play*. Write your definition here and identify clues that helped you figure out the meaning. Then check the meaning in a dictionary.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the play takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the play

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ What is the narrator's point of view, and how much does it reveal about the characters, setting, and plot?
- ✓ How does the setting influence the characters and their development?
- ✓ How does the setting affect the plot and, in particular, the problem the characters face and must solve?
- ✓ How do the events in the plot impact the characters and their development?

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Reread lines 23–27 of the play. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What does the discovery of Anne's diary in the play reveal about Mr. Frank's character?

    ○ A. Mr. Frank would rather not relive his family's experiences and regrets finding the diary.
    ○ B. Mr. Frank is grieving and needs to connect to his family by reading Anne's words.
    ○ C. Mr. Frank is relieved because he knows that Anne would be happy to have her memories found.
    ○ D. Mr. Frank is unemotional and does not want to read Anne's diary.

2. Which of the following best explains how the stage directions in line 26 show the interaction between the setting and plot?

    ○ A. Mr. Frank will not appear again in Act I because the plot has changed entirely to only focus on Anne, not her family.
    ○ B. Reading the diary will be the only way that Mr. Frank will interact with Anne in this setting.
    ○ C. Anne's voice continues without her father's, changing the setting of the play by introducing a flashback.
    ○ D. Mr. Frank stops reading the diary and refuses to acknowledge what happened to Anne.

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Reading Skill: Context and Connotation – Reference Materials

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Which definitions, or denotations, match the context?
- ✓ What do any synonyms and antonyms provided in the dictionary or a thesaurus suggest about the word's or phrase's denotative and connotative meanings?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread line 18 of *The Diary of Anne Frank: A Play*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: What does the word **rubbish** mean as used in the context of line 18?

○ A. furniture
○ B. souvenirs
○ C. litter
○ D. belongings

Part B: Review the dictionary definitions of the word *rubbish* below.

rub·bish \'rub ish/
noun

1. trash; litter
2. something worthless
3. foolish talk; nonsense

verb

1. [*British informal*] to criticize as worthless; to attack verbally

After determining the context of the word in Part A, which definition best matches *rubbish* as it is used in line 18?

○ A. noun definition 1
○ B. noun definition 2
○ C. noun definition 3
○ D. verb definition 1

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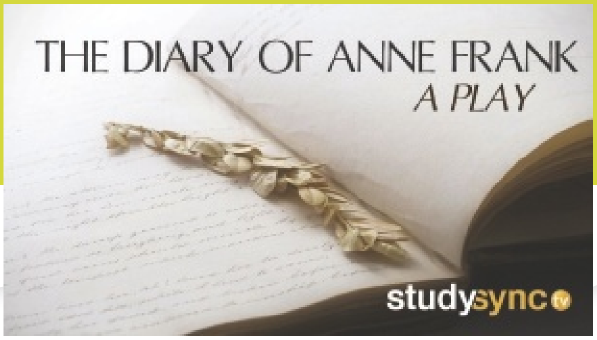

Close Read

Reread *The Diary of Anne Frank: A Play*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a stage direction that describes Mr. Frank's actions, and explain what those actions reveal about the character.
2. Identify dialogue that gives the audience important background information, and explain how that dialogue helps develop the plot of the excerpt.
3. Identify setting details in the first scene of Act I of *The Diary of Anne Frank: A Play*, and explain how they relate to the emotions in Anne Frank's diary.
4. Find an unfamiliar word in the text and use context to infer its meaning. Then consult a dictionary or other reference material to find its pronunciation and identify its precise meaning.
5. In *Anne Frank: The Diary of a Young Girl*, Anne describes daily life for Jewish people during World War II. Identify and explain details in the opening scene of Act I of *The Diary of Anne Frank: A Play* that shows how Anne and her family reacted during this time of crisis.

COMPARATIVE ANALYSIS

WRITE

Compare the diary excerpt with the drama excerpt. How does the setting play a part in how the people or characters feel in the texts? In the play, how does the plot interact with character development? How can a drama bring out or **stress** specific ideas? What ideas might be better suited to a diary? Cite evidence from both texts in your analysis.

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Blood, Toil, Tears and Sweat

INFORMATIONAL TEXT
Winston Churchill
1940

Introduction

In 1939, Great Britain found itself at war with Germany after the Nazi invasion of Poland. Hitler's army was raging across Europe, and British Prime Minister Neville Chamberlain was forced to resign. The First Lord of the Admiralty, Winston Churchill (1874–1965), a soldier and longtime critic of Chamberlain, took over as prime minister. In this first speech as prime minister before Parliament in May of 1940, Churchill resolves to win the war by whatever means necessary. Inspiring the people of the United Kingdom to fight on, he borrows words first uttered in English by Theodore Roosevelt: "I have nothing to offer but blood, toil, tears and sweat."

“I have nothing to offer but blood, toil, tears and sweat.”

1 I beg to move,

2 That this House welcomes the formation of a Government representing the united and inflexible resolve of the nation to prosecute the war with Germany to a victorious conclusion.

3 On Friday evening last I received His Majesty’s commission to form a new **Administration**. It was the evident wish and will of Parliament[1] and the nation that this should be conceived on the broadest possible basis and that it should include all parties, both those who supported the late Government and also the parties of the Opposition. I have completed the most important part of this task.

4 A War Cabinet has been formed of five Members, representing, with the Opposition Liberals, the unity of the nation. The three party Leaders have agreed to serve, either in the War Cabinet or in high executive office. The three Fighting Services have been filled. It was necessary that this should be done in one single day, on account of the extreme urgency and **rigour** of events. A number of other positions, key positions, were filled yesterday, and I am submitting a further list to His Majesty to-night. I hope to complete the appointment of the principal Ministers during to-morrow. The appointment of the other Ministers usually takes a little longer, but I trust that, when Parliament meets again, this part of my task will be completed, and that the administration will be complete in all respects.

Sir Winston Churchill gives his first speech as prime minister to the House of Commons, “Blood, Toil, Tears and Sweat,” 1940.

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

Churchill acts quickly. He was given the power to make changes in the government less than a week before this speech. He has already made important appointments. He’s presenting the steps of his process to inform people of his actions. I think this aligns to his message that he is competent and can be a good leader.

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[1] **Parliament** the supreme legislative body of the United Kingdom and the British Overseas Territories

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5 I considered it in the public interest to suggest that the House should be summoned to meet today. Mr. Speaker agreed, and took the necessary steps, in accordance with the powers conferred upon him by the Resolution of the House. At the end of the proceedings today, the **Adjournment** of the House will be proposed until Tuesday, 21st May, with, of course, **provision** for earlier meeting, if need be. The business to be considered during that week will be notified to Members at the earliest opportunity. I now invite the House, by the Motion[2] which stands in my name, to record its approval of the steps taken and to declare its confidence in the new Government.

6 To form an Administration of this scale and complexity is a serious undertaking in itself, but it must be remembered that we are in the preliminary stage of one of the greatest battles in history, that we are in action at many other points in Norway and in Holland, that we have to be prepared in the Mediterranean, that the air battle is continuous and that many preparations, such as have been indicated by my hon. Friend below the Gangway, have to be made here at home. In this crisis I hope I may be pardoned if I do not address the House at any length today. I hope that any of my friends and colleagues, or former colleagues, who are affected by the political reconstruction, will make allowance, all allowance, for any lack of ceremony with which it has been necessary to act. I would say to the House, as I said to those who have joined this government: "I have nothing to offer but blood, toil, tears and sweat."

SAMPLE ANNOTATION

Purpose and Perspective

Churchill uses a rhetorical question to call attention to his plan. He lists the steps of his plan by using commas and a semicolon instead of conjunctions. This makes the plan sound exciting. He uses ethos to unite the nation and make them feel ready to fight.

7 We have before us an ordeal of the most grievous kind. We have before us many, many long months of struggle and of suffering. You ask, what is our policy? I can say: It is to wage war, by sea, land and air, with all our might and with all the strength that God can give us; to wage war against a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime. That is our policy.

8 You ask, what is our aim? I can answer in one word: It is victory, victory at all costs, victory in spite of all terror, victory, however long and hard the road may be; for without victory, there is no survival. Let that be realised; no survival for the British Empire, no survival for all that the British Empire has stood for, no survival for the urge and impulse of the ages, that mankind will move forward towards its goal. But I take up my task with **buoyancy** and hope. I feel sure that our cause will not be suffered to fail among men. At this time I feel entitled to claim the aid of all, and I say, "come then, let us go forward together with our united strength."

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[2] **Motion** a formal proposal for an action in a meeting or court proceeding

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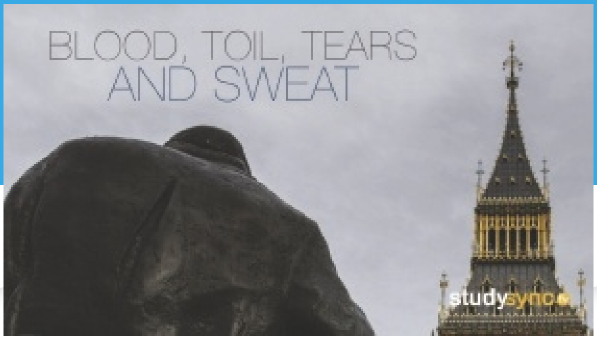
BLOOD, TOIL, TEARS AND SWEAT
studysync

First Read

Read “Blood, Toil, Tears and Sweat.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. At the beginning of the speech, what does Winston Churchill say he needs the government to accomplish? Why is Churchill making this request? Cite textual evidence to explain your understanding.

2. According to paragraphs 3 and 4 of the excerpted speech, what has Winston Churchill been doing since becoming Prime Minister? Cite textual evidence to explain your understanding.

3. What mood does Churchill convey as he moves through his speech? Use textual evidence to explain how Churchill achieves it.

4. Use context to determine the meaning of the word **provision** as it is used in paragraph 5 of the speech. Write your definition of *provision* here and tell how you found it.

5. The Latin prefix *ad-* means “toward,” and the root *jour* comes from French, meaning “day.” The Latin suffix *-ment* turns a word into a noun, and it has to do with an action or a process. Based on this knowledge of roots and affixes, write your definition of **adjournment** as it is used in paragraph 5. Be sure to explain how you figured it out.

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Reading Skill: Structure – Informational Text Structure

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how individual text sections convey a purpose and meaning in informational texts, note the following:

- ✓ text sections that focus on specific topics
- ✓ patterns in individual sections of text that reveal text structure, such as:
  - descriptions of a subject's characteristics—signal words include *details, for example, in particular, specifically, such as*
  - problems and their solutions—signal words include *a consequence of, a possible solution to, challenge of, dilemma, issue, resolution*
  - events presented in chronological order—signal words include *before, following, previously, prior to, then, when, after*
  - comparisons and contrasts—signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
  - cause and effect relationships—signal words include *as a result, because of, consequently, since, so, therefore*
  - steps in a process—signal words include *first, second, third, finally, last, next*
- ✓ key concepts that are revealed through the text structure
- ✓ what the text structure suggests about the author's purpose

STEP 2: To explain how individual text sections convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ How does the author divide the body of the text into individual sections?
- ✓ What text structure does the author use in each section to support the topic?
- ✓ How do the text structures used within individual sections help convey the author's purpose and meaning?

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Reread paragraph 4 of the speech. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following best describes the text structure of paragraph 4?

○ A. Descriptive: Churchill is describing how the new war cabinet will represent the nation.
○ B. Cause and Effect: There needs to be action taken in order to address the problem at hand.
○ C. Compare and Contrast: There are similarities and differences between the war cabinet and the Opposition.
○ D. Chronological: Churchill describes in order what he has accomplished over the course of two days.

Part B: Which words from the paragraph are signal words that help you identify the text structure in Part A?

○ A. *urgency, rigor, key*
○ B. *war, unity, nation*
○ C. *yesterday, to-night, to-morrow*
○ D. *Labor, Opposition, Liberals*

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
  - **logos:** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal that evokes emotion, such as feelings of anger or sadness
  - **ethos:** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of rhetorical devices, such as:
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
  - **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as "I came. I saw. I conquered."
- ✓ the author's use of figurative language, such as:
  - **symbolism:** an object or image that stands for an idea

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What rhetorical appeals and devices does the author use?
- ✓ Do you think the rhetorical appeals the author has chosen to use are appropriate for the purpose?
- ✓ How does the author establish and achieve purpose through the use of rhetoric?

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Reread paragraph 8 of "Blood, Toil, Tears and Sweat." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What sentence from the speech uses asyndeton?

○ A. Sentence 1
○ B. Sentence 2
○ C. Sentence 4
○ D. Sentence 6

2. Which statement best explains how the use of asyndeton helps the speaker achieve his purpose of convincing his audience to follow his leadership?

○ A. It appeals to logic by listing facts and evidence.
○ B. It appeals to logos by outlining a well-tested military strategy.
○ C. It appeals to ethos by showing the speaker's experience with war.
○ D. It appeals to ethos by drawing on the audience's sense of patriotism.

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BLOOD, TOIL, TEARS AND SWEAT
studysync

Close Read

Reread “Blood, Toil, Tears and Sweat.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify signal words that show how Winston Churchill uses text structure in the first part of “Blood, Toil, Tears and Sweat.” Cite evidence to explain why you think Churchill used this text structure.
2. Winston Churchill’s language changes in the second half of “Blood, Toil, Tears and Sweat.” Identify details in his use of description and repetition. Explain how he develops and conveys the speech’s purpose and how the text structure supports it.
3. Metonymy is a rhetorical device or figure of speech that uses the name of one thing to stand for something that is closely related to it (for example, using the term *Hollywood* to stand for the film industry). Identify an example of metonymy in the first three paragraphs of the speech. Explain how this device helps establish Churchill’s purpose.
4. Identify Winston Churchill’s claim about World War II in “Blood, Toil, Tears and Sweat.” Explain his argument in support of his claim. Cite evidence from his speech.
5. Great Britain was in crisis when Winston Churchill became prime minister. Churchill’s response to the crisis in “Blood, Toil, Tears and Sweat” showed what kind of person he was. Explain what you learn about Churchill from this speech and how it affects your view of him as a leader.

EXPOSITORY

WRITE

What information does Winston Churchill present in this speech to Britain? How does the structure of his speech help him convey his purpose? How do rhetorical devices or figurative language advance or support his appeal? Cite evidence from the text to support your essay.

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The Cremation of Sam McGee

POETRY

Robert W. Service
1907

Introduction

Originally published in 1907 in the poetry collection *Songs of a Sourdough,* "The Cremation of Sam McGee" was the most popular of Robert Service's many poems. This entertaining and colorful piece paints a vibrant picture of the characters and setting of the Klondike Gold Rush in Canada and Alaska at the end of the 19th Century. Service was an eyewitness to the end of this dynamic period of North American history, as the last great sweep of gold fever played out in the grandeur of the untamed West.

> “There are strange things done
> in the midnight sun
> By the men who moil for gold”

NOTES

There are strange things done in the midnight sun
By the men who moil for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Now Sam McGee was from Tennessee, where the cotton blooms and blows.
Why he left his home in the South to roam ‘round the Pole, God only knows.
He was always cold, but the land of gold seemed to hold him like a spell;
Though he’d often say in his homely way that “he’d sooner live in hell.”

On a Christmas Day we were mushing our way over the Dawson trail.
Talk of your cold! through the parka’s fold it stabbed like a driven nail.
If our eyes we’d close, then the lashes froze till sometimes we couldn’t see;
It wasn’t much fun, but the only one to whimper was Sam McGee.

And that very night, as we lay packed tight in our robes beneath the snow,
And the dogs were fed, and the stars o’erhead were dancing heel and toe,
He turned to me, and “Cap,” says he, “I’ll cash in this trip, I guess;
And if I do, I’m asking that you won’t refuse my last request.”

Well, he seemed so low that I couldn’t say no; then he says with a sort of moan:
“It’s the cursed cold, and it’s got right hold till I’m chilled clean through to the bone.
Yet ‘taint being dead—it’s my awful dread of the icy grave that pains;
So I want you to swear that, foul or fair, you’ll cremate my last remains.”

A pal’s last need is a thing to **heed,** so I swore I would not fail;
And we started on at the streak of dawn; but God! he looked **ghastly** pale.
He crouched on the sleigh, and he raved all day of his home in Tennessee;
And before nightfall a corpse was all that was left of Sam McGee.

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29 There wasn't a breath in that land of death, and I hurried, horror-driven,
30 With a corpse half hid that I couldn't get rid, because of a promise given;
31 It was lashed to the sleigh, and it seemed to say: "You may tax your brawn and brains,
32 But you promised true, and it's up to you to cremate those last remains."

33 Now a promise made is a debt unpaid, and the trail has its own stern code.
34 In the days to come, though my lips were dumb, in my heart how I cursed that load.
35 In the long, long night, by the lone firelight, while the huskies, round in a ring,
36 Howled out their woes to the homeless snows—O God! how I **loathed** the thing.

37 And every day that quiet clay seemed to heavy and heavier grow;
38 And on I went, though the dogs were spent and the grub was getting low;
39 The trail was bad, and I felt half mad, but I swore I would not give in;
40 And I'd often sing to the hateful thing, and it hearkened with a grin.

41 Till I came to the marge of Lake Lebarge, and a **derelict** there lay;
42 It was jammed in the ice, but I saw in a trice it was called the "Alice May."
43 And I looked at it, and I thought a bit, and I looked at my frozen chum;
44 Then "Here," said I, with a sudden cry, "is my cre-ma-tor-eum."

45 Some planks I tore from the cabin floor, and I lit the boiler fire;
46 Some coal I found that was lying around, and I heaped the fuel higher;
47 The flames just soared and the furnace roared—such a blaze you seldom see;
48 Then I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

49 Then I made a hike, for I didn't like to hear him sizzle so;
50 And the heavens scowled, and the huskies howled, and the wind began to blow.
51 It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
52 And the greasy smoke in an inky cloak went streaking down the sky.

53 I do not know how long in the snow I wrestled with **grisly** fear;
54 But the stars came out and they danced about ere again I **ventured** near;
55 I was sick with dread, but I bravely said: "I'll just take a peep inside.
56 I guess he's cooked, and it's time I looked;" . . . then the door I opened wide.

57 And there sat Sam, looking cool and calm, in the heart of the furnace roar;
58 And he wore a smile you could see a mile, and he said: "Please close that door.
59 It's fine in here, but I greatly fear you'll let in the cold and storm—
60 Since I left Plumtree, down in Tennessee, it's the first time I've been warm."

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NOTES

61 *There are strange things done in the midnight sun*
62 *By the men who moil for gold;*
63 *The Arctic trails have their secret tales*
64 *That would make your blood run cold;*
65 *The Northern Lights have seen queer sights,*
66 *But the queerest they ever did see*
67 *Was that night on the marge of Lake Lebarge*
68 *I cremated Sam McGee.*

PERSONAL NARRATIVE

WRITE

"The Cremation of Sam McGee" is a study in contrasts. It includes language and imagery that point to the grim nature of death, and yet it also makes readers laugh about this serious subject. Write your own poem or story that contrasts two starkly different emotions or events, drawing from the language and tone used in Service's poem. The poem or story should be based on personal experiences or life events.

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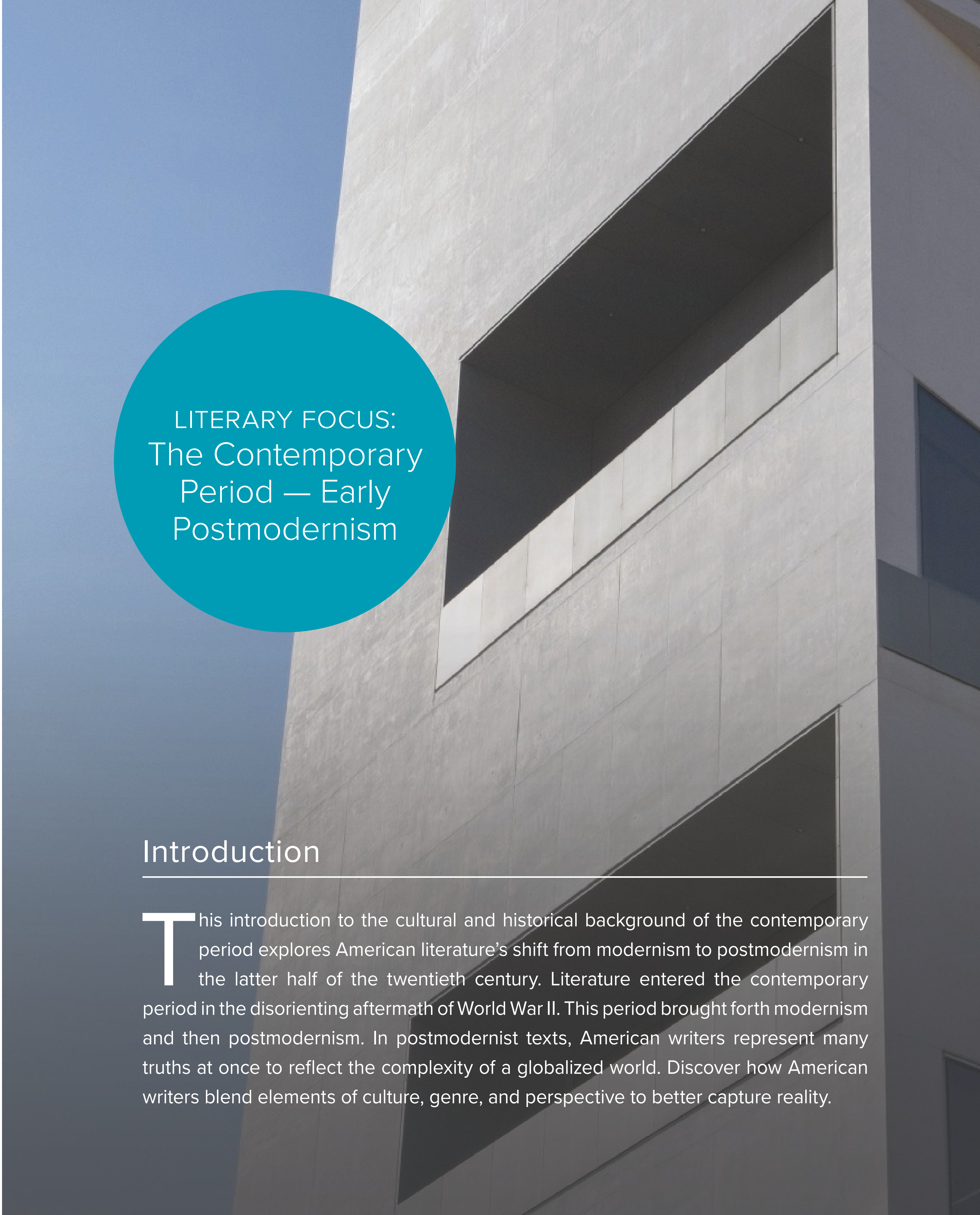


LITERARY FOCUS: The Contemporary Period — Early Postmodernism

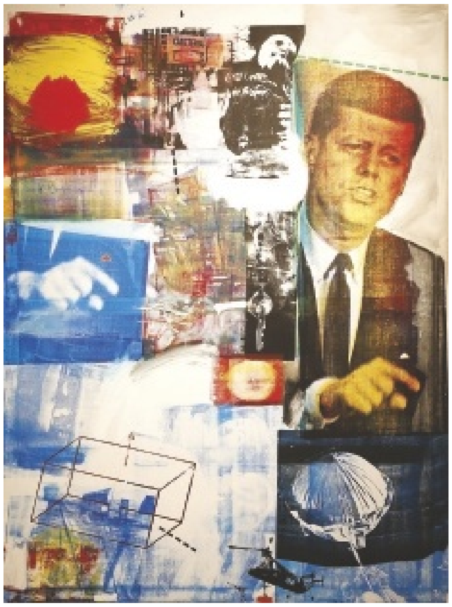
Introduction

This introduction to the cultural and historical background of the contemporary period explores American literature's shift from modernism to postmodernism in the latter half of the twentieth century. Literature entered the contemporary period in the disorienting aftermath of World War II. This period brought forth modernism and then postmodernism. In postmodernist texts, American writers represent many truths at once to reflect the complexity of a globalized world. Discover how American writers blend elements of culture, genre, and perspective to better capture reality.

"If you feel the need to break free of old customs and try something new, you are not alone."

NOTES

1 Can you think of a time you felt disconnected from a previous generation? Maybe there was an outdated rule you disagreed with or an old tradition that you wanted to change. If you feel the need to break free of old customs and try something new, you are not alone. **Postmodernism** sees the challenge of **antiquated** ideas and faces it head on. Postmodern artists, writers, and thinkers felt that traditional structures and conventions did not adequately reflect the pace and thinking of contemporary life, so they set out to make new ones.



A silkscreen painting entitled *Buffalo II* by Robert Rauschenberg (1925–2008). The painting features images of life in the 1960s.

Shifting Perspectives after World War II

2 The end of World War II can be considered the start of the contemporary period. The war had been a time of chaos and fear, and many people's lives had changed forever. In the late 1940s and 1950s, people increasingly questioned institutions and traditions. Art and literature were impacted too. Writers asked whether there was one right or proper way to tell a story, and their work illustrated a spirit of experimentation. They told their stories in the everyday language of their eras, using slang and jargon.

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NOTES

3 In the decades after the Second World War, writers explored the events that shaped their cultures, histories, and the natural world. Social issues were frequently at the center of public awareness then as they are today. Contemporary writers wrote of these issues from their unique perspectives: of Cold War–era paranoia, of being soldiers and veterans of the wars in Vietnam and Iraq, of lives uprooted by natural disasters. Other writers focused on more commonplace struggles and triumphs they knew best: the worlds of Black families in South Side Chicago, Catholics in the American South, Asian Americans in California, mothers and daughters in Canada. Expansiveness is at the heart of the contemporary movement, as a wide range of literature is considered to be "contemporary."

Modernism Versus Postmodernism

4 Postmodernism is a late twentieth-century movement within the contemporary period. In some ways, the period as a whole is a continuation of modernism's rejection of traditional genre structures. Postmodernist writers defied convention by pushing against traditional hierarchies and embracing uncertainty, contradiction, complexity, and diversity.

5 The postmodern lens has been applied to philosophy, literature, art, and architecture. The "post" in postmodern does not identify a time period. Rather, it represents a departure from modernist principles. Both modernists and postmodernists experimented with style and form. However, they did so with different goals. Modernists frequently used their literature and narrative techniques, such as stream of consciousness, to represent the chaos associated with the modern world. They believed that experimenting with forms and structures would make a true representation of the world possible. By contrast, postmodernists were uncertain that a true representation was possible, believing instead in a **multiplicity** of possible truths.

Challenging Tradition

6 Many critics agree that postmodernism is a response to the modern era of mass media and consumerism. Many postmodernists react to fast-paced reality with an attitude of **cynicism** and skepticism. Their work generally rejects traditional structures and assumptions about life.

7 Contemporary and postmodern works also often challenge authority with irony. Irony is a literary device that highlights the contrast between expectations and reality. In postmodern fiction, there can be an important difference between the narrator's experiences and the reader's knowledge of events. An ironic story might include an unreliable narrator who has incomplete knowledge or withholds information. This technique challenges readers' expectations of who or what creates meaning in a story.

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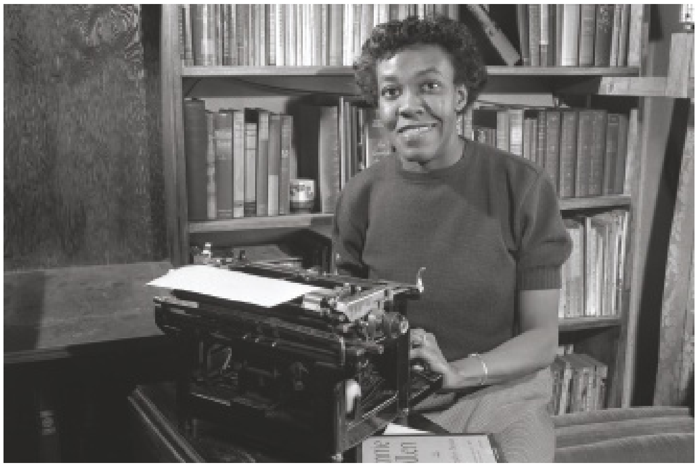
NOTES

8 Challenging authority can be done through playfulness too. For instance, postmodernist writer Donald Barthelme wrote fragmented, humorous stories using unconventional forms. His stories sometimes adopted a question and answer structure, were composed using snippets from different overheard conversations, or were formatted as numbered lists.



A 1950 photograph of novelist Gwendolyn Brooks (1917–2000).

Merging Genres and Voices

9 Early postmodernism continues the modernist trend of bringing elements of “high” and “low” culture together; components of more formal literature with popular culture. For example, Gwendolyn Brooks’s 1959 poem “We Real Cool” mimics a jazz-like rhythm, portraying the lives of seven pool players in eight lines. The poem further demonstrates the transition from modernist to postmodernist literature through its use of the word “we.” The undefined speaker throughout the poem, which opens, “We real cool,” invites the reader into the poem and raises questions about who is shaping its meaning.

10 Postmodern texts often blur lines by breaking down the boundaries between genres. Many draw inspiration from the works of other authors by quoting, referring to, or parodying other texts. Postmodern literary experimentation has also brought forth new genres. *Fahrenheit 451* author Ray Bradbury (1920–2012), for instance, helped popularize the science fiction genre. He also **incorporated** elements of fantasy, horror, and mystery throughout his wide array of work.

11 Major Concepts

- **Challenging Tradition:** World War II changed practically everything—including long-held assumptions about society, hierarchies, and narrative. Artists began to question authority in new ways.

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NOTES

- **Skepticism:** Postmodern skepticism extends to ideas big and small. Postmodernists reject assumptions, generalizations, and overarching truths about life. They question objectivity and emphasize subjectivity instead.
- **New Voices:** The postmodern movement features a diverse range of authors and perspectives that highlight the complexity and the many possible truths of human experience.

12 **Style and Form**

- **Subjective Narration:** Postmodernists often build subjectivity into the narration itself. Popular postmodernist techniques include an unreliable narrator, ironic narrator, or multiple narrators. Narrators who are self-conscious or express uncertainty about the stories they tell are also common postmodern narrative techniques.
- **Blending Genres:** Postmodernist literature does not stick to traditional genre structures. Postmodern works often blend characteristics of different genres.

13 The contemporary period is ongoing. Writers and artists continue to adapt to rapid changes in everyday life. How do you choose to respond to the complexities of modern society? What unique story will you share with the world?

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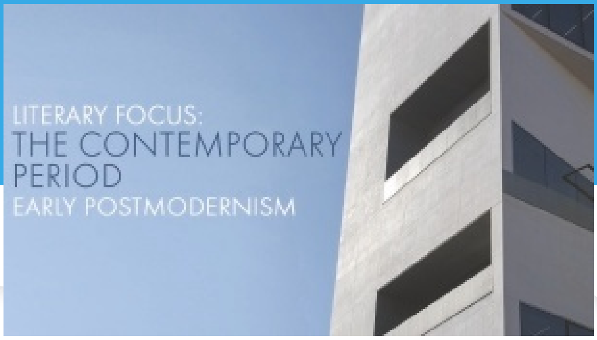

Literary Focus

Read "Literary Focus: The Contemporary Period – Early Postmodernism." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is postmodernism's relationship to tradition? Cite evidence from the text to support your response.
2. According to the text, what is irony? How does it relate to postmodern fiction? Cite evidence from the text to support your response.
3. Who are some postmodernist authors? How do these authors reflect postmodernist thinking in their works? Support your answer with details from the text.
4. Which context clues helped you determine the meaning of the word **antiquated** as it is used in the text? Write your definition of *antiquated* and indicate the clues that helped you figure out the meaning of the word.
5. The Latin root *multus* means "much" or "many," appearing in such words as *multiply* and *multilingual*. With this in mind, along with any relevant context clues, write your best definition of the word **multiplicity** as it appears in the text.

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We Real Cool

POETRY

Gwendolyn Brooks

1959

Introduction

"We Real Cool" originally appeared in the magazine *Poetry* in 1959 and was included in 1960's *The Bean Eaters*, the fourth collection by Pulitzer Prize-winning poet Gwendolyn Brooks (1917–2000). It has since become her signature poem and has been anthologized extensively. In it, Brooks uses the "cool" speech patterns of hustlers from the Chicago slums to forecast their impending doom.

> "We real cool. We
> Left school."

NOTES

THE POOL PLAYERS.
SEVEN AT THE GOLDEN SHOVEL.

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

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SAMPLE ANNOTATION

Poetry

I can really hear the /in/ sound in this stanza. This seems like internal rhyme. The internal rhyme makes the stanza sound lively and fun, but since it uses words like "sin" and "gin," maybe the stanza has a more serious meaning.

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WE REAL COOL

First Read

Read “We Real Cool.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the narrators of the poem? What do they do? Cite details from the text to support your response.
2. Where do the players spend their time? Cite evidence from the text.
3. How do the players feel about their lifestyle? Use details from the text to support your answer.
4. Use context to determine the meaning of the word **lurk** as it is used in “We Real Cool.” Write your definition of *lurk* here and explain how you found it.
5. Read the following dictionary entry

    thin

    thin /THin/
    adjective

    1. of little thickness or depth
    2. having little flesh on the body

    adverb

    1. with little thickness or depth

    verb
    1. to make or become less crowded
    2. to make or become weaker or watery
    3. to make or become less thick or wide

    Which definition most closely matches the meaning of **thin** as it is used in line 6? Write the appropriate definition of *thin* here and explain how you figured out the correct meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's structure, sound, imagery, and figurative language, consider the following:

- ✓ the poem's structural elements, such as:
  - poetic form
  - ine length
- ✓ structural sound elements, such as:
  - **internal rhyme:** words within a line that sound the same
- ✓ other sound elements, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
- ✓ figurative language, such as:
  - **allusion:** a reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance
- ✓ imagery, the language and description used that appeals to the five senses

STEP 2: In order to analyze the structure, sound, imagery, and figurative language of a poem, consider the following questions:

- ✓ What meaning (s) does the poem convey?
- ✓ How does the structure contribute to the poem's meaning?
- ✓ How do individual lines and stanzas impact the meaning?
- ✓ What effect does rhyme have on the poem?
- ✓ How do the sound elements connect to the overall meaning of the poem?
- ✓ How do the imagery and figurative language in the poem connect to its overall meaning?

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Reread lines 7–8 of “We Real Cool.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. “Jazz June” in line 7 is an example of—

   ○ A. alliteration
   ○ B. repetition
   ○ C. end rhyme
   ○ D. internal rhyme

2. How does line length impact meaning in this stanza?

   ○ A. The consistent line length shows the dependability of friendship.
   ○ B. The shorter last line shows the suddenness of death.
   ○ C. The short lines mimic the rhythms of jazz music.
   ○ D. The short lines symbolize the momentum of youthful energy.

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WE REAL COOL

Close Read

Reread "We Real Cool." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify the imagery that the poem evokes and cite lines that relate to different senses.
2. The poem has an abrupt ending. Why do you think the poet chose to end the poem this way? Highlight the sentence "We / Die soon." and explain how it might be symbolic of a larger message.
3. "We Real Cool" is a short poem, but it packs a major message into short lines. What advice do you think the poet would give to someone in a dangerous situation or to someone who is making risky decisions? Locate and explain details that support your inferences.

LITERARY ANALYSIS

WRITE

Why do you think Brooks wrote this poem using such short, concise sentences? What does her writing style reveal about the poem's message and tone? How does the poem's structure affect the way you feel after reading the poem? Cite evidence of the poem's structure, as well as any elements of sound, imagery, or figurative language, that contribute to the poem's overall message and tone.

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Nobel Prize Acceptance Speech

INFORMATIONAL TEXT

Elie Wiesel

1986

Introduction

Elie Wiesel (1928–2016) was a survivor of the Auschwitz and Buchenwald Nazi concentration camps, going on to write 57 books about the Holocaust and other subjects. The Nobel Committee called him a "messenger to mankind," stating that his struggle to come to terms with "his own personal experience of total humiliation and of the utter contempt for humanity shown in Hitler's death camps," as well as his "practical work in the cause of peace," delivered a powerful message "of peace, atonement, and human dignity" to humanity. The following is an excerpt from his Nobel Peace Prize acceptance speech.

“Because if we forget, we are guilty, we are accomplices.”

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric

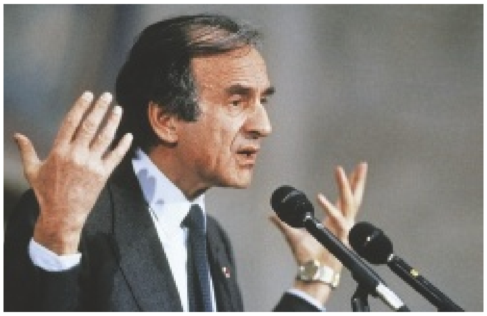
He stirs up emotion here by asking rhetorical questions that bring attention to how we relate to others, and then uses asyndeton to focus on keywords and emphasize those he lost. These devices appeal to the audience’s pathos.

1 And it is with a profound sense of humility that I accept the honor—the highest there is—that you have chosen to **bestow** upon me. I know your choice transcends my person.

2 Do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. No one may speak for the dead, no one may interpret their mutilated dreams and visions. And yet, I sense their presence. I always do—and at this moment more than ever. The presence of my parents, that of my little sister. The presence of my teachers, my friends, my companions . . .

3 This honor belongs to all the survivors and their children and, through us to the Jewish people with whose destiny I have always identified.

4 I remember: it happened yesterday, or eternities ago. A young Jewish boy discovered the Kingdom of Night[1]. I remember his **bewilderment**, I remember his **anguish.** It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.



1986 Nobel Peace Prize winner and writer Elie Wiesel gives a speech after awarding ceremonies on December 11, 1986.

5 I remember he asked his father: “Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?”

6 And now the boy is turning to me. “Tell me,” he asks, “what have you done with my future, what have you done with your life?”

---

[1] **Kingdom of Night** Elie Wiesel’s description of life as a Jewish person under the Nazis during World War II, alluding to the title of his unforgettable memoir, *Night*

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7 And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

8 And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men or women are **persecuted** because of their race, religion, or political views, that place must—at that moment—become the center of the universe. . .

9 There is so much to be done, there is so much that can be done. One person—a Raoul Wallenberg[2], an Albert Schweitzer[3], Martin Luther King, Jr.—one person of **integrity**, can make a difference, a difference of life and death.

10 As long as one dissident is in prison, our freedom will not be true. As long as one child is hungry, our life will be filled with anguish and shame. What all these victims need above all is to know that they are not alone; that we are not forgetting them, that when their voices are stifled we shall lend them ours, that while their freedom depends on ours, the quality of our freedom depends on theirs.

11 This is what I say to the young Jewish boy wondering what I have done with his years. It is in his name that I speak to you and that I express to you my deepest gratitude as one who has emerged from the Kingdom of Night. We know that every moment is a moment of grace, every hour an offering; not to share them would mean to betray them.

12 Our lives no longer belong to us alone; they belong to all those who need us desperately.

NOTES

SAMPLE ANNOTATION

Argument – Reasoning

The central idea of Wiesel's argument, or claim, is that people need to stand up in times of suffering and persecution. You can't sit on the sidelines and do nothing; you have to "take sides" and "interfere."

SAMPLE ANNOTATION

Purpose and Perspective

I think the speaker is making an appeal by describing the emotion of the situation, evoking pathos. Wiesel reminds us to act because time is precious, and he repeats this purpose with a metaphor of time as an offering.

---

[2] **Raoul Wallenberg** a Swedish architect, businessman, diplomat, and humanitarian who saved tens of thousands of Jews in Nazi-occupied Hungary during the Holocaust

[3] **Albert Schweitzer** a French theologian, writer, philosopher, and physician who won the Nobel Peace Prize in 1952

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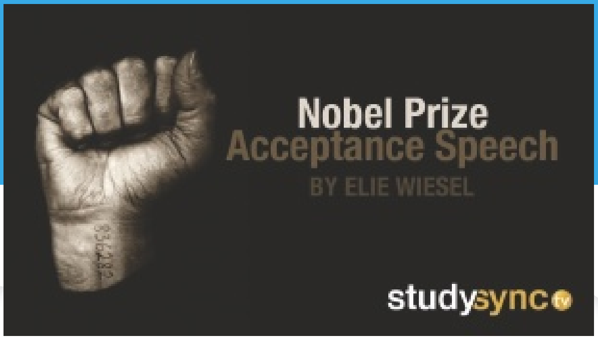

First Read

Read “Nobel Prize Acceptance Speech.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is the young boy who “discovered the Kingdom of Night” in paragraph 4? Use evidence from the text and your knowledge of Wiesel’s history to support your answer.

2. What does Wiesel mean when he says in paragraph 7, “Because if we forget, we are guilty, we are accomplices”? Use evidence from the text to support your answer.

3. Write two or three sentences about what Wiesel is calling on his listeners to do. What responsibility does he give to those who listen? Support your answer with textual evidence.

4. Use context clues to determine the meaning of the word **persecuted** as it is used in paragraph 8. Write your best definition of *persecuted* here and explain how you figured it out.

5. Read the following dictionary entry:

   integrity

   in•teg•ri•ty \in ’te-grə-dē\ *noun*

   1. the state of being of sound or solid construction
   2. the state of having strong moral principles
   3. unity or togetherness

   Which definition most closely matches the meaning of **integrity** in paragraph 9? Write the correct definition of *integrity* here and explain how you figured it out.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
    - **pathos:** an appeal that evokes emotion
    - **ethos:** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of rhetorical devices, such as:
    - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
- ✓ the author's use of figurative language, such as:
    - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly
    - **hyperbole:** an exaggeration used for emphasis
- ✓ the author's use of sound devices, such as:
    - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What rhetorical appeals and devices does the author use?
- ✓ What types of figurative language does the author use?
- ✓ How does the author establish and achieve purpose through rhetorical appeals and figurative language?

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Reread paragraphs 2–4 of "Nobel Prize Acceptance Speech." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence uses alliteration to make a rhetorical appeal?

   ○ A. "Do I have the right to accept this great honor on their behalf?"
   ○ B. "The presence of my parents, that of my little sister."
   ○ C. "I remember: it happened yesterday, or eternities ago."
   ○ D. "A young Jewish boy discovered the Kingdom of Night."

2. In paragraph 4, "I remember: it happened yesterday, or eternities ago" is an example of figurative language that helps the author achieve his purpose because it—

   ○ A. draws attention to the author's credibility to elicit ethos.
   ○ B. distracts from the moral issues to evoke ethos.
   ○ C. exaggerates the situation to appeal to pathos.
   ○ D. highlights shared values and beliefs to induce pathos.

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to analyze the types of reasoning used and their effectiveness in an argument, as well as the ways in which the argument could be improved, note the following:

- ✓ the claim the author is making
- ✓ where and how the author supports the claim
- ✓ the kind of evidence that supports the claim
- ✓ the kind of reasoning used in the argument
  - **deductive:** general principles lead to specific conclusions
  - **inductive:** specific examples lead to general conclusions
  - **abductive:** observations of patterns leads to the most likely conclusions

STEP 2: To analyze the types of reasoning used and its effectiveness in an argument, identifying ways in which the argument could be improved, consider the following questions:

- ✓ Does the writer focus on a specific observation, a pattern, or a list of ideas generally assumed to be true?
- ✓ Is the reasoning, or the thinking behind the claims, sound and valid?
- ✓ Are the reasons and evidence the author presents to support the claim sufficient, or is more evidence needed? Why or why not?
- ✓ Does the author introduce irrelevant evidence, not related to the claim? How do you know?
- ✓ How could the author improve the reasoning for this argument?

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Reread paragraphs 10 and 11 of the speech. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What claim is the speaker making in this passage?

   ○ A. Only those who suffered through the Holocaust can speak for those who did not survive.
   ○ B. The honor belongs to all Jewish people and survivors of the Holocaust, not himself.
   ○ C. The award he is receiving should actually go to those who perished in the Holocaust.
   ○ D. His family, teachers, friends, and companions deserve the award more than he does.

2. Which of the following is a relevant reason that supports the claim from question 1?

   ○ A. "I accept the honor—the highest there is—that you have chosen to **bestow** upon me."
   ○ B. "I have the right to represent the multitudes who have perished."
   ○ C. "I sense their presence. I always do—and at this moment more than ever."
   ○ D. "No one may speak for the dead, no one may interpret their mutilated dreams and visions."

3. Which of the following reasons would **not** be relevant to the author's claim in this passage?

   ○ A. Wiesel says he does not have the right to represent those who perished.
   ○ B. Wiesel cannot accept an honor on behalf of those who died.
   ○ C. Wiesel maintains that no one can speak for the dead.
   ○ D. Wiesel tells his young self that he tried to keep the memory of those who died alive.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices used in a text, note the following:

- ✓ examples of rhetorical appeals, such as logos, pathos, or ethos
- ✓ examples of rhetorical devices, such as:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
  - **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as "I came. I saw. I conquered."
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning
  - **symbolism:** an object or image that stands for an idea

STEP 2: To analyze how an author uses rhetorical devices to support or advance an appeal, consider the following questions:

- ✓ Which rhetorical appeals does the author use?
- ✓ Which rhetorical devices does the author use to develop those appeals?
- ✓ How does the author's use of rhetorical devices advance his or her appeals?
- ✓ What is the meaning of these rhetorical devices in the text?

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Reread paragraphs 10–11 of "Nobel Prize Acceptance Speech." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical device is being used when Wiesel states that "while their freedom depends on ours, the quality of our freedom depends on theirs" in paragraph 10?

   ○ A. symbolism
   ○ B. antithesis
   ○ C. metaphor
   ○ D. asyndeton

2. How does the above rhetorical device support or advance the rhetorical appeal?

   ○ A. It highlights a contrast to stir up emotion.
   ○ B. It emphasizes logical reasons to support his perspective.
   ○ C. It expresses his credibility as a speaker.
   ○ D. It compares unlike things to evoke shared values.

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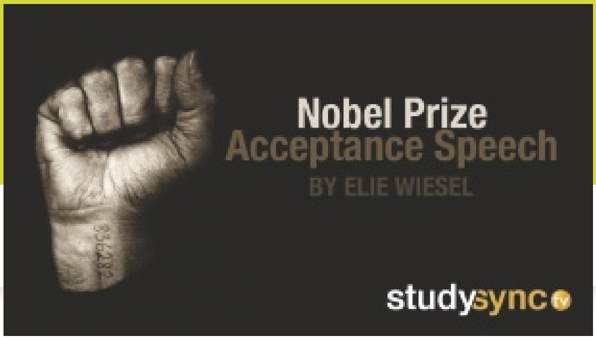

Close Read

Reread “Nobel Prize Acceptance Speech.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Explain how Wiesel establishes and achieves his purpose(s) through rhetorical appeals and/or figurative language. Cite specific evidence from the text to justify your response.
2. Identify reasons and evidence that support Wiesel’s claim that “Silence encourages the tormentor, never the tormented.” Explain Wiesel’s argument and whether or not it was effective.
3. Identify at least two rhetorical devices used in the speech and explain how they support or advance an appeal.
4. Paraphrase the central idea or message of Wiesel’s speech. Then, summarize the main points in three or four sentences.
5. Identify a detail about the crisis that Wiesel faced when he was a boy. Explain how the memory shaped him as a person and motivated the work he did in the years afterward.

EXPOSITORY

WRITE

In an expository essay consisting of an introduction with a central idea, supporting paragraphs, and a conclusion, explain how Wiesel draws on his own experience as well as the experiences of other fearless leaders who dedicated their lives to end inequality and persecution. What is Wiesel’s intended purpose? How does Wiesel establish and achieve this purpose through rhetorical appeals and/or figurative language? Cite evidence from the speech to support your essay.

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America

POETRY
Claude McKay
1921

Introduction

Born in Sunny Ville, Jamaica, Claude McKay (1889–1948) was an important figure in the 1920s literary movement known as the Harlem Renaissance. Although a selection of McKay's prose and poetry depicts the basic joys of peasant life in rural Jamaica, McKay is best known for his fiction and poetry that directly addresses life in America during the early twentieth century. A line in one of his most well-known poems, "If We Must Die," perhaps best underscores McKay's style and poetic aims: "Pressed to the wall, dying, but fighting back!"

“. . . I will confess / I love this cultured hell that tests my youth!”

NOTES

Although she feeds me bread of bitterness,
And sinks into my throat her tiger’s tooth,
Stealing my breath of life, I will confess
I love this **cultured** hell that tests my youth!
Her **vigor** flows like tides into my blood,
Giving me strength erect against her hate.
Her bigness sweeps my being like a flood.
Yet as a rebel fronts a king in state,
I stand within her walls with not a shred
Of terror, **malice**, not a word of **jeer**.
Darkly I gaze into the days ahead,
And see her might and granite wonders there,
Beneath the touch of Time’s **unerring** hand,
Like priceless treasures sinking in the sand.

Jamaican writer and poet Claude McKay (1889–1948) in a photograph from the book *Back to Montparnasse* by Sisley Huddleston, published in 1931

DISCUSSION

WRITE

Why do you think McKay refers to America as *she* in his poem? Do you think there is symbolism behind this choice? Discuss these questions with a group of your peers. To prepare for your discussion, set specific goals for sharing everyone’s opinion, defining individual roles (speaker, recorder, timer) as needed. Use evidence of his relationship with America from the poem as support for your ideas. After your discussion, you will write a reflection in the space below.

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Parallel Journeys

INFORMATIONAL TEXT
Eleanor Ayer
1995

Introduction

Parallel Journeys weaves together the stories of two young Germans—Alfons Heck (1928-2005), an enthusiastic participant in the Hitler Youth, and Helen Waterford (b. 1909), a Jewish girl who flees to Holland to avoid persecution by the Nazis, only to be captured and sent to Auschwitz, a concentration camp in German-occupied Poland. Partially narrated in the protagonists' own words, the book serves as a warning against hatred and discrimination and offers an uplifting message about peace and understanding. The excerpt here focuses on recollections of *Kristallnacht,* the Night of Broken Glass.

“It was *Kristallnacht*, the night of broken glass.”

NOTES

from Chapter 4: *Kristallnacht:* The Night of Broken Glass

1 On the afternoon of November 9, 1938, we were on our way home from school when we ran into small troops of SA and SS men[1], the Brownshirts and the Blackshirts. We watched open-mouthed as the men jumped off trucks in the marketplace, fanned out in several directions, and began to smash the windows of every Jewish business in Wittlich[2].

2 Paul Wolff, a local carpenter who belonged to the SS, led the biggest troop, and he pointed out the locations. One of their major targets was Anton Blum’s shoe store next to the city hall. Shouting SA men threw hundreds of pairs of shoes into the street. In minutes they were snatched up and carried home by some of the town’s nicest families—folks you never dreamed would steal anything.

3 It was *Kristallnacht,* the night of broken glass. For Jews all across Europe, the dark words of warning hurled about by the Nazis suddenly became very real. Just two weeks earlier, thousands of Polish Jews living in Germany had been arrested and shipped back to Poland in boxcars. Among them was the father of seventeen-year-old Herschel Grynszpan, a German Jew who was living in France. Outraged by the Nazis’ treatment of his family, Herschel walked into the German Embassy in Paris and shot Ernst vom Rath, the secretary.

4 The murder spawned a night of terror. It was the worst pogrom—the most savage attack against the Jews of Germany—thus far in the twentieth century. Leading the attack was the brutal, boorish SS—the *Schutzstaffel.* On their uniforms, SS members wore **emblems** shaped like double lightening bolts, perfect **symbols** of the terror and suddenness with which they swooped from the night to arrest their frightened victims.

---

1. **SA and SS men** members of paramilitary organizations under Adolf Hitler and the Nazis, and later throughout German-occupied Europe during World War II, which were responsible for enforcing Nazi policies
2. **Wittlich** a town in Southwest Germany

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NOTES

5 Heading the *Schutzstaffel* was Heinrich Himmler who worshipped Adolf Hitler. Himmler was a man of great organizational skills, with a passion for perfect record keeping and a heart as black as his *Schutzstaffel* uniform. His power in the *Reich*[3] was tremendous; only Hitler reigned above him.

6 Working under Himmler to carry out the savagery of *Kristallnacht* was Reinhard Heydrich, the number-two man in the SS. His victims dubbed him "The Blond Beast." Even Hitler called him the man with the iron heart. On direct orders from Heydrich, Jewish homes and businesses were destroyed and synagogues burned. "**Demonstrations**," the SS called the violence, and they informed police that they were to do nothing to stop them.

7 "As many Jews, especially rich ones, are to be arrested as can be **accommodated** in the prisons," the orders read. Immediately officials at the concentration camps—the special prisons set up by the Nazis—were **notified** that Jews would be shipped there right away. SS men stormed the streets and searched the attics of Jewish homes, throwing their victims onto trucks to be hauled off to the camps.

8 Four or five of us boys followed Wolff's men when they headed up the *Himmeroder Strasse* toward the Wittlich synagogue. Seconds later the beautiful lead crystal window above the door crashed into the street, and pieces of furniture came flying through doors and windows. A shouting SA man climbed to the roof and waved the rolls of the Torah, the sacred Jewish religious scrolls. "Use it for toilet paper, Jews," he screamed. At that, some people turned shamefacedly away. Most of us stayed, as if riveted to the ground, some grinning evilly.

9 It was horribly brutal, but at the same time very exciting to us kids. "Let's go in and smash some stuff," urged my buddy Helmut. With shining eyes, he bent down, picked up a rock and fired it toward one of the windows. I don't know if I would have done the same thing seconds later, but at that moment my Uncle Franz grabbed both of us by the neck, turned us around and kicked us in the seat of the pants. "Get home, you two *Schweinhunde*," he yelled. "What do you think this is, some sort of circus?"

10 Indeed, it was like a beastly, **bizarre** circus of evil. All across Germany the scene was the same. Terror rained down upon the Jews as Nazis took to the streets with axes, hammers, grenades, and guns. According to reports from high Nazi officials, some 20,000 Jews were arrested, 36 killed, and another 36 seriously injured. Thousands of Jews were hauled to concentration camps during *Kristallnacht*. There many died or were beaten severely by Nazi guards who used this chance to take revenge on a hated people.

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[3] **Reich** referring to the German empire

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11 Across Europe, Jews panicked as news of the horrors of *Kristallnacht* reached them. In Amsterdam, Helen and Siegfried got their first reports in a phone call from Helen's family.

> 12 My hometown of Frankfurt, with its 35,000 Jews, had four synagogues. The pogrom started with the burning of the synagogues and all their sacred contents. Jewish stores were destroyed and the windows shattered.
>
> 13 Nearly every house was searched for Jewish men. The SA, in plain clothes, came to my parents' apartment to arrest my father and eighteen-year-old brother. A "helpful" neighbor had shown them where in the roomy attic Jews might be hiding. My brother was deported to Buchenwald—a concentration camp near Weimar in eastern Germany—as was Siegfried's brother, Hans.

14 It was not enough for the Jews to suffer destruction of their homes and businesses, beatings and arrests by the SS, and deportation to concentration camps. The Nazis now ordered that the victims must pay for the loss of their own property. The bill for broken glass alone was five million marks. Any insurance money that the Jews might have claimed was taken by the government. And because many of the buildings where Jews had their shops were actually owned by Aryans, the Jews as a group had to pay an additional fine "for their abominable crimes, etc." So declared Hermann Goring, a high-ranking Nazi who was in charge of the German economy. He set their fine at one *billion* marks.

15 For the Jews still left in Germany, the future looked very grim. Many had fled, like Helen and Siegfried, after the first ominous rumblings from Hitler's government. But thousands still remained. These people simply refused to believe that conditions would get any worse. They thought the plight of the Jews would improve, if only they were patient. Helen's father was among them.

> 16 Although he had lost his business, he was still stubbornly optimistic about the future of the Jews in Germany. Earlier in the summer of 1938 he had been arrested, for no particular reason, and sent to Buchenwald. At that time it was still possible to get people out of a camp if they had a visa to another country. Siegfried and I got permission from the Dutch government for him to come to Holland, but he did not want to leave Germany without his wife and son. Since they had no visas, he stayed with them and waited—until it was almost too late.

Excerpted from *Parallel Journeys* by Eleanor Ayer, published by Aladdin Paperbacks.

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PERSONAL NARRATIVE

WRITE

Write a short article summarizing the events discussed in the excerpt from *Parallel Journeys*. Identify people, places, and other details, as a reporter might. Be careful not to alter the events.

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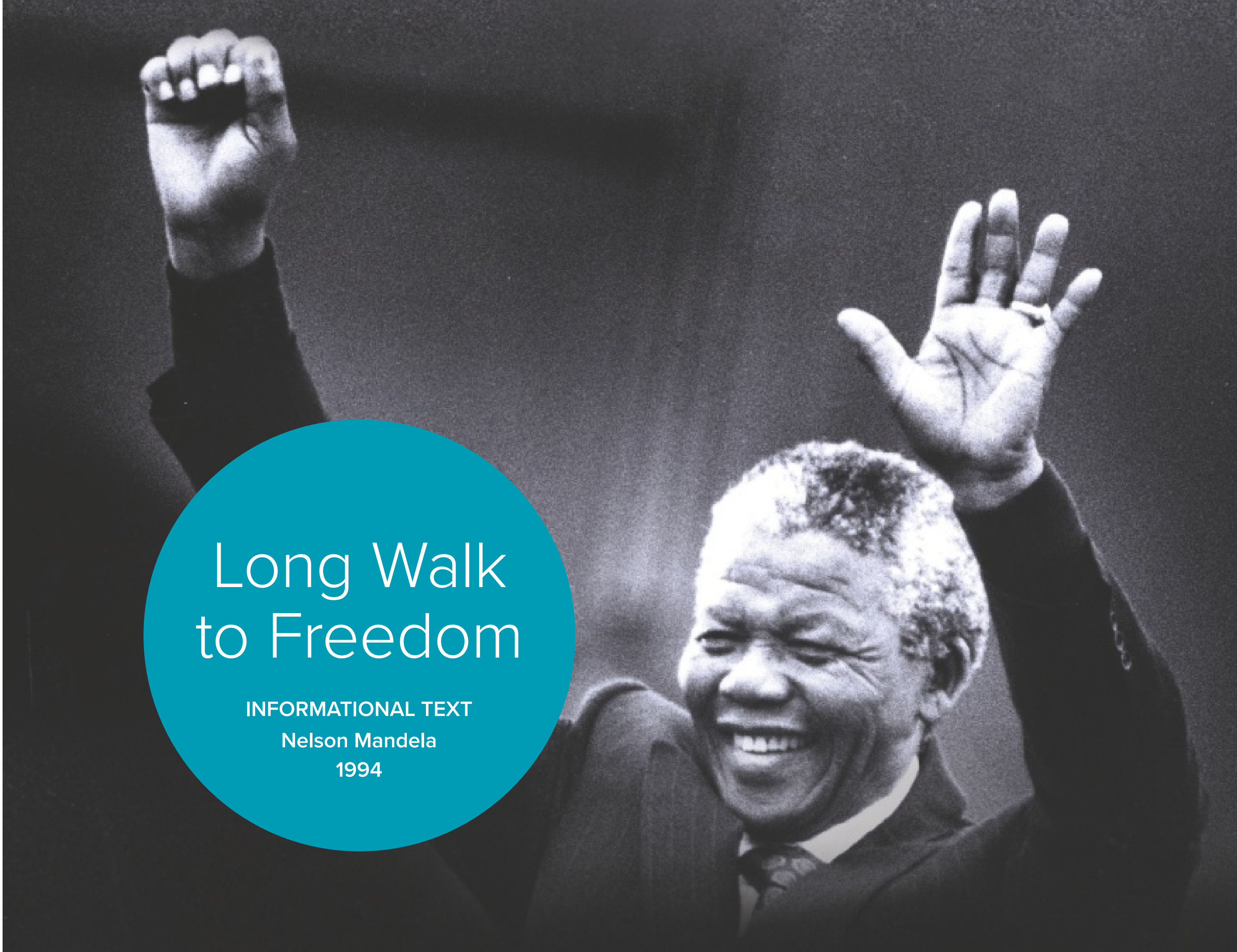

Long Walk to Freedom

INFORMATIONAL TEXT
Nelson Mandela
1994

Introduction

From prisoner to president of South Africa, Nelson Mandela was one of the most important political figures of the 20th century. In 1944, Mandela became a leader in the African National Congress, a political party that opposed South Africa's policy of racial segregation. In 1962, Mandela was jailed for his political activities, and after a widely publicized trial, was sentenced to life in prison. Over the years, Mandela became the world's best-known political prisoner, gaining international support for his fight against apartheid. He was released from captivity in 1990 and went on to become South Africa's first black president. The excerpt here is from Mandela's autobiography.

“The brave man is not he who does not feel afraid, but he who conquers that fear.”

NOTES

from Part Eleven: Freedom

1 On the day of the **inauguration**, I was overwhelmed with a sense of history. In the first decade of the twentieth century, a few years after the bitter Anglo-Boer War[1] and before my own birth, the white-skinned peoples of South Africa patched up their differences and erected a system of racial domination against dark-skinned peoples of their own land. The structure they created formed the basis of one of the harshest, most inhumane societies the world has ever known. Now, in the last decade of the twentieth century, and my own eighth decade as a man, that system had been overturned forever and replaced by one that recognized the rights and freedoms of all peoples regardless of the color of their skin.

2 That day had come about through the unimaginable sacrifices of thousands of my people, people whose suffering and courage can never be counted or repaid. I felt that day, as I have on so many other days, that I was simply the sum of all those African patriots who had gone before me. That long and noble line ended and now began again with me. I was pained that I was not able to thank them and that they were not able to see what their sacrifices had wrought.

3 The policy of **apartheid** created a deep and lasting wound in my country and my people. All of us will spend many years, if not generations, recovering from that profound hurt. But the decades of oppression and brutality had another, unintended effect, and that was that it produced the Oliver Tambos, the Walter Sisulus, the Chief Luthulis, the Yusuf Dadoos, the Bram Fischers, the Robert Sobukwes of our time—men of such extraordinary courage, wisdom, and generosity that their like may never be known again. Perhaps it requires such depth of oppression to create such heights of character. My country is rich in the minerals and gems that lie beneath its soil, but I have always known that its greatest wealth is its people, finer and truer than the purest diamonds.

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1. **Anglo-Boer War** a war fought between the British Empire and two Boer states, the South African Republic and the Orange Free State, over the Empire’s influence in South Africa

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4 It is from these comrades in the struggle that I learned the meaning of courage. Time and again, I have seen men and women risk and give their lives for an idea. I have seen men stand up to attacks and torture without breaking, showing a strength and resiliency that defies the imagination. I learned that courage was not the absence of fear, but the triumph over it. I felt fear myself more times than I can remember, but I hid it behind a mask of boldness. The brave man is not he who does not feel afraid, but he who conquers that fear.

5 I never lost hope that this great **transformation** would occur. Not only because of the great heroes I have already cited, but because of the courage of the ordinary men and women of my country. I always knew that deep down in every human heart, there is mercy and generosity. No one is born hating another person because of the color of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite. Even in the grimmest times in prison, when my comrades and I were pushed to our limits, I would see a glimmer of humanity in one of the guards, perhaps just for a second, but it was enough to reassure me and keep me going. Man's goodness is a flame that can be hidden but never extinguished.

6 We took up the struggle with our eyes wide open, under no illusion that the path would be an easy one. As a young man, when I joined the African National Congress, I saw the price my comrades paid for their beliefs, and it was high. For myself, I have never regretted my commitment to the struggle, and I was always prepared to face the hardships that affected me personally. But my family paid a terrible price, perhaps too dear a price for my commitment.

7 In life, every man has twin **obligations**—obligations to his family, to his parents, to his wife and children; and he has an obligation to his people, his community, his country. In a civil and humane society, each man is able to fulfill those obligations according to his own inclinations and abilities. But in a country like South Africa, it was almost impossible for a man of my birth and color to fulfill both of those obligations. In South Africa, a man of color who attempted to live as a human being was punished and isolated. In South Africa, a man who tried to fulfill his duty to his people was inevitably ripped from his family and home and was forced to live a life apart, a twilight existence of secrecy and rebellion. I did not in the beginning choose to place my people above my family, but in attempting to serve my people, I found that I was prevented from serving my obligations as a son, a brother, a father, and a husband.

8 In that way, my commitment to my people, to the millions of South Africans I would never know or meet, was at the expense of the people I knew best and loved most. It was as simple and yet as incomprehensible as the moment

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a small child asks her father, “Why can you not be with us?” And the father must utter the terrible words: “There are other children like you, a great many of them. . .” and then one’s voice trails off.

9 I was not born with a hunger to be free. I was born free—free in every way that I could know. Free to run in the fields near my mother’s hut, free to swim in the clear stream that ran through my village, free to roast mealies under the stars and ride the broad backs of slow-moving bulls. As long as I obeyed my father and abided by the customs of my tribe, I was not troubled by the laws of man or God.

10 It was only when I began to learn that my boyhood freedom was an illusion, when I discovered as a young man that my freedom had already been taken from me, that I began to hunger for it. At first, as a student, I wanted freedom only for myself, the transitory freedoms of being able to stay out at night, read what I pleased, and go where I chose. Later, as a young man in Johannesburg, I yearned for the basic and honorable freedoms of achieving my potential, of earning my keep, of marrying and having a family—the freedom not to be obstructed in a lawful life.

11 But then I slowly saw that not only was I not free, but my brothers and sisters were not free. I saw that it was not just my freedom that was curtailed, but the freedom of everyone who looked like I did. That is when I joined the African National Congress, and that is when the hunger for my own freedom became the greater hunger for the freedom of my people to live their lives with dignity and self-respect that animated my life, that transformed a frightened young man into a bold one, that drove a law-abiding attorney to become a criminal, that turned a family-loving husband into a man without a home, that forced a life-loving man to live like a monk. I am not more virtuous or self-sacrificing than the next man, but I found that I could not even enjoy the poor and limited freedoms I was allowed when I knew my people were not free. Freedom is indivisible; the chains on any one of my people were the chains on all of them, the chains on all of my people were the chains on me.

SAMPLE ANNOTATION

Purpose and Perspective

I notice that Mandela uses alliteration multiple times in this paragraph to convey his purpose about the importance of true freedom for all. *Long* and *lonely* express what he has experienced. *Behind the bars* provides imagery of what happens when people are prejudiced. *Free* and *freedom* emphasize his goal.

12 It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed. A man who takes away another man’s freedom is a prisoner of hatred, he is locked behind the bars of prejudice and narrow-mindedness. I am not truly free if I am taking away someone else’s freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity.

13 When I walked out of prison, that was my mission, to liberate the oppressed and the oppressor both. Some say that has now been achieved. But I know

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that is not the case. The truth is that we are not yet free; we have merely achieved the freedom to be free, the right not to be oppressed. We have not taken the final step of our journey, but the first step on a longer and even more difficult road. For to be free is not merely to cast off one's chains, but to live in a way that respects and **enhances** the freedom of others. The true test of our devotion to freedom is just beginning.

14 I walked that long road to freedom. I have tried not to falter; I have made missteps along the way. But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can rest only for a moment, for with freedom comes responsibility, and I dare not linger, for my long walk is not yet ended.

From *Long Walk to Freedom* by Nelson Mandela. Copyright (c) 1994, 1995 by Nelson Rolihlahla Mandela. Reprinted by permission of Little, Brown and Company.

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SAMPLE ANNOTATION

Understanding Rhetoric

The comparison of the fight for freedom to a long walk is a metaphor. This is an appeal to ethos that emphasizes the shared values of freedom and dedication.

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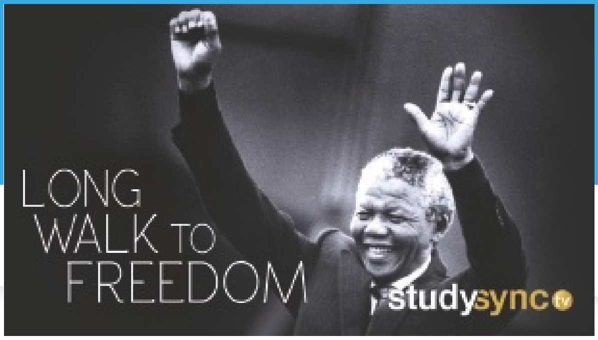

First Read

Read *Long Walk to Freedom*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Use details from the first paragraph to explain the social and political changes that have taken place in South Africa since the 1990s.

2. Write two or three sentences explaining Mandela's perspective about courage and his own reaction to fear. Support your answer with evidence from paragraph 4.

3. What does Mandela mean by a person's "twin obligations"? Use details stated directly in paragraph 7, as well as ideas you have inferred from clues in the text.

4. Recall that the Latin prefix *trans-* means "across" or "to change completely," and the suffix *-ation* means "act or process." Then use the context clues provided in paragraph 5 to determine the meaning of **transformation.** Write your definition of *transformation* here and tell how you figured out its meaning.

5. Use context clues and word relationships to determine the meaning of the word **enhance** as it is used in paragraph 13 of *Long Walk to Freedom*. Write your definition of *enhance* and tell how you determined its meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
  - **logos:** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal that evokes emotion, such as feelings of anger or sadness
  - **ethos:** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of figurative language, such as:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **personification:** a form of metaphor in which something that is not human is given human characteristics, such as "the party died down"
  - **meiosis:** an understatement, such as "I did okay" after winning a marathon
- ✓ the author's use of sound devices, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What rhetorical appeals and devices does the author use?
- ✓ What types of figurative language does the author use?
- ✓ How does the author establish and achieve purpose and express perspective through rhetorical appeals, rhetorical devices, and figurative language?

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Reread paragraphs 4–6 of the autobiography. Then answer the multiple-choice questions that follow. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The purpose of paragraphs 4–6 is to highlight that—
   - ○ A. Mandela longed for freedom as a young boy and therefore has fought for it ever since.
   - ○ B. Mandela's journey has not been easy, but he has always maintained courage and a strong belief in humanity.
   - ○ C. Mandela's beliefs about freedom came from his son and wife and his commitment to them alone.
   - ○ D. Mandela's need for personal freedom became more important as he realized that people are born hating others.

2. Which of the following is an example of a metaphor that helps establish the author's purpose in the passage?
   - ○ A. "The brave man is not he who does not feel afraid, but he who conquers that fear."
   - ○ B. "I never lost hope that this great transformation would occur."
   - ○ C. "I would see a glimmer of humanity in one of the guards . . ."
   - ○ D. "Man's goodness is a flame that can be hidden but never extinguished."

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices used in a text, note the following:

- ✓ details and statements that identify the author's point of view or perspective
- ✓ examples of rhetorical appeals, such as logos, pathos, or ethos
- ✓ examples of rhetorical devices, such as:
  - figures of speech that the author uses:
    - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly
    - **simile:** a direct comparison of two unlike things, often introduced by *like* or *as*
    - **meiosis:** an understatement that presents something as being smaller, worse, or less important than it actually is, such as saying "I did okay" after winning a marathon
    - **symbolism:** an object or image that stands for an idea
  - rhetorical devices that the author uses:
    - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
    - **zeugma:** the use of one word applied to two other words forming two pairs, in which one pair expresses a literal meaning and the other pair expresses a figurative meaning, such as "she stole my pen and my heart"

STEP 2: To analyze how an author uses rhetorical devices to support or advance an appeal, consider the following questions:

- ✓ What is the author's point of view and perspective?
- ✓ Which rhetorical appeals does the author use?
- ✓ Which rhetorical devices does the author use to develop those appeals?
- ✓ How does the author's use of rhetorical devices advance his or her appeals?
- ✓ What is the meaning of these rhetorical devices in the text?

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Reread paragraphs 3–5 of *Long Walk to Freedom*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following is a metaphor that advances a rhetorical appeal in this passage?

   ○ A. "Perhaps it requires such depth of oppression to create such heights of character."
   ○ B. "I learned that courage was not the absence of fear, but the triumph over it."
   ○ C. "Not only because of the great heroes I have already cited, but because of the courage of the ordinary men and women of my country."
   ○ D. "Man's goodness is a flame that can be hidden but never extinguished."

2. Which quotation is an example of a parallel construction that highlights an antithesis?

   ○ A. "The policy of **apartheid** created a deep and lasting wound in my country and my people."
   ○ B. "It is from these comrades in the struggle that I learned the meaning of courage."
   ○ C. "I always knew that deep down in every human heart, there is mercy and generosity."
   ○ D. "People must learn to hate, and if they can learn to hate, they can be taught to love, . . ."

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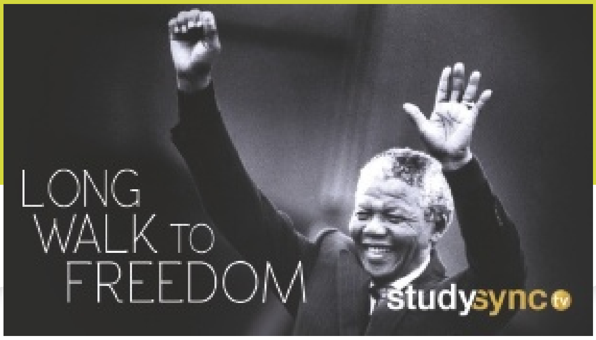

Close Read

Reread *Long Walk to Freedom*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify Mandela's purpose and explain how it's achieved through figurative language and/or rhetorical appeals. Cite evidence from the text to support your response.
2. Identify details in Mandela's argument supporting his claim that "with freedom comes responsibility." Explain why this idea applies not only to South Africans but to people all over the world.
3. Identify at least two rhetorical devices or examples of figurative language in paragraph 11 of the text and explain how they support or advance the appeal.
4. Identify examples in *Long Walk to Freedom* that show how anger and fear played a role in Nelson Mandela's life and defined him in a crisis.

COMPARATIVE ANALYSIS

WRITE

In the autobiography *Long Walk to Freedom*, what is Nelson Mandela's purpose? How does his use of rhetorical devices advance his appeal? How does this speech compare to "America" and *Parallel Journeys*, especially in communicating the authors' perspectives about strength **despite** living in times of crisis? Cite evidence from all three selections to explain.

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Vocabulary Review

MODEL

DISCUSS AND ANNOTATE

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Create a character named after the root of a vocabulary word. You may use an online or print dictionary to look up the root of a vocabulary word, and these are four of the roots in this list:

    - *fer:* (Latin) to carry or bear something
    - *plic:* (Latin) fold or bend
    - *pos:* (Latin) place
    - *sta:* (Latin) to stand, make, be firm

    Using a root to create a character can help you remember what the root means and use that information to make inferences about the meaning of any words with the same root. (ex. As a character, ***Fero***, a ***ferry*** captain, carries passengers back and forth across a river and also carries a wealth of information about the river itself.)

2. Working with a partner, act out a silent scene that illustrates the meaning of a vocabulary word and see if the class can guess which vocabulary word you have chosen. Acting out scenes that relate to vocabulary words can be an amusing and memorable way to learn what the words mean. (ex. During the scene, I pretended to open a jar of cookies and then discovered that the jar was empty. Devastated, I then looked to my partner to see if she had taken the last cookie, and she shook her head back and forth to show an example of a ***denial***.)

3. Use the connecting word ***hence*** or ***despite*** to write a sentence that connects at least two other words in this vocabulary list. (ex. The philosophy club could not ***retain*** many members; ***hence***, the leaders went into deep ***deliberation*** about ways to engage more students during their meetings.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: Imagine that your group is in a large library with people of all ages, and the building suddenly loses power during a storm. What could you and your group do to figure out how to find people in need? What conflicts might you face as you try to help them? How would you respond to those conflicts? Use as many Big Idea and Academic Vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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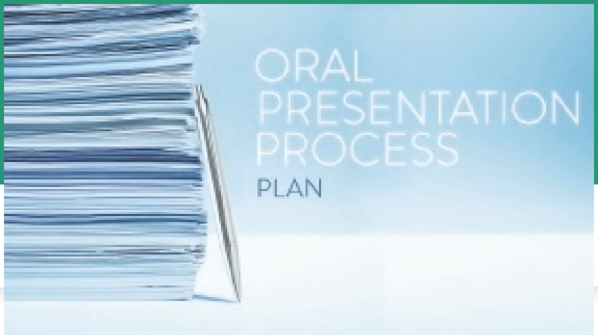
Extended Oral Project and Grammar

EXTENDED
ORAL
PROJECT



Plan

PLAN | DRAFT | REVISE | EDIT AND PRESENT

The texts from the *Trying Times* unit show individuals and characters caught in the middle of hardships and tragedies. In reading about their lives, we get to see the issues that matter most to them and how they deal with difficult times. Some, like Nelson Mandela, take risks for change and report their feelings directly: "The truth is that we are not yet free; we have merely achieved the freedom to be free, the right not to be oppressed." Others, like Anne Frank, teach us about bravery by describing their experiences. In turn, these texts help us to reflect on how people show courage in a crisis.

Writing Prompt

How did historical figures show bravery in trying times?

Reflect on the important people in history that you've read about in this unit. Choose three of those individuals in order to prepare and deliver a speech in which you inform your audience about how these historical figures displayed courage during trying times. In your presentation, be sure to employ the following in order to communicate your ideas effectively:

- ✓ an introduction (or hook) and conclusion
- ✓ a central idea
- ✓ a logical organization
- ✓ information from multiple sources
- ✓ relevant supporting details
- ✓ integration of multimedia elements
- ✓ speaking techniques
- ✓ body language

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to

- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Oral Presentations

Oral Presentations use body language, multimedia, and engaging writing to deliver ideas and information to an audience. Good oral presentations present that information in a logical sequence, and they include features that are appropriate to the genre of the writing. Effective oral presentation techniques include using nonverbal cues, appropriate volume, clear pronunciation, and appropriate pacing to communicate with the audience. The characteristics of oral presentations include:

- purposeful communication of information
- a logical sequence
- writing techniques appropriate to the genre
- nonverbal cues
- appropriate volume
- clear pronunciation
- appropriate pacing
- diverse multimedia elements

As you continue with this Extended Oral Project, you'll receive more instruction and practice in crafting each of these characteristics to create your own expository oral presentation.

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Before you get started on your own expository oral presentation, read this final version that one student, Kristen, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of expository oral presentations that Kristen included in her oral presentation.

STUDENT MODEL

READ AND ANNOTATE

NOTES

Truth Be Told

By Kristen F.

Introduction:

Have you ever felt that you had to hide your true feelings to avoid hurting others? Have you ever dreaded telling the truth, even if it was the right thing to do? People say that honesty is the best policy, but this is often easier said than done. However, there are many inspirational people who have successfully overcome the fear of telling difficult truths. These brave historical figures show us that even if we are fearing the unknown, living in uncertain circumstances, or dealing with hardships, the truth must be told.

Central Idea:

Winston Churchill, Elie Wiesel, and Anne Frank are examples of people who had the courage to share difficult truths in trying situations. Their words and actions show the importance of sharing facts so that others can understand a conflict and find ways to respond to it.

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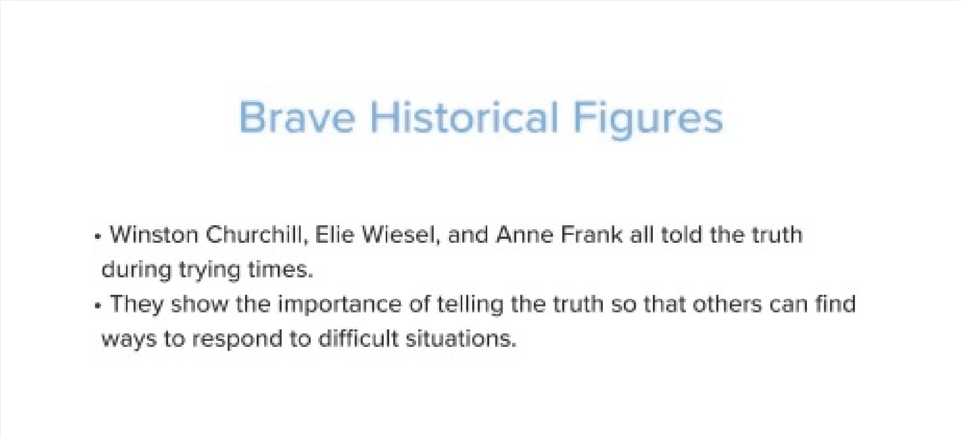

Brave Historical Figures

- Winston Churchill, Elie Wiesel, and Anne Frank all told the truth during trying times.
- They show the importance of telling the truth so that others can find ways to respond to difficult situations.

Evidence and Analysis #1:

Changing many people's attitudes toward a war is a challenge, but Winston Churchill was able to do that in his speech "Blood, Toil, Tears and Sweat."

This is a photo of Churchill in 1940, several months after he made that speech. In May of 1940, Churchill was elected as prime minister of the United Kingdom. The United Kingdom was at war, and Churchill needed to address a devastating defeat. Even though it could not have been easy, Churchill was honest about the situation.

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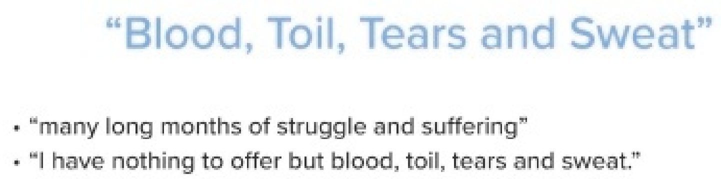
Evidence and Analysis #1 (Continued):

In a historic speech, Churchill announced that this war would involve "many long months of struggle and suffering." However, Churchill then said that this war was for an important cause. The country was fighting to remain free. Promising not to abandon the audience, Churchill also said, "I have nothing to offer but blood, toil, tears and sweat." These words show Churchill's dedication to the cause. This speech demonstrates how to face a crisis with honesty.

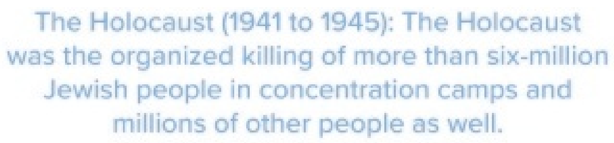


"Blood, Toil, Tears and Sweat"

- "many long months of struggle and suffering"
- "I have nothing to offer but blood, toil, tears and sweat."

Evidence and Analysis #2:

The Nazis were one of the governments that the United Kingdom fought, and they were persecuting Jewish people in Europe. From 1941 to 1945, they carried out the Holocaust. The Holocaust was the organized killing of more than six-million Jewish people in concentration camps and millions of other people as well.



The Holocaust (1941 to 1945): The Holocaust was the organized killing of more than six-million Jewish people in concentration camps and millions of other people as well.

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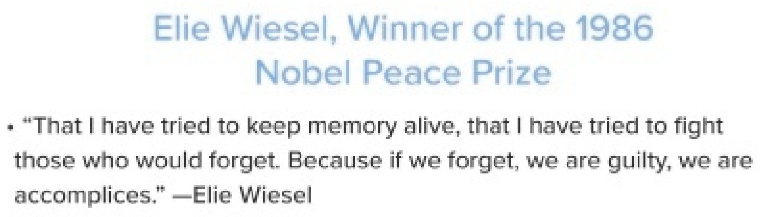
NOTES

Evidence and Analysis #2 (Continued):

Elie Wiesel was one of the survivors and my second example of someone who told difficult truths. In 1986, Wiesel received the Nobel Peace Prize. He used the speech to challenge his audience to speak out against evil. Wiesel stated actions that everyone should take. For example, he explained why everyone needs to remember the Holocaust: “That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.” He also emphasized that human beings around the world are still being persecuted, and we have a responsibility to speak up for them.



Elie Wiesel, Winner of the 1986
Nobel Peace Prize

- “That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.” —Elie Wiesel

Evidence and Analysis #2 (Continued):

A video from 1999 shows Elie Wiesel speaking at the White House (NBC News). In this video, Wiesel tells us that although some information can be painful, it is important to know.

Video - Bill Clinton and Elie Wiesel.mov

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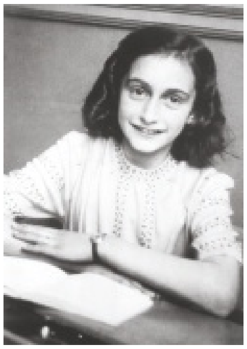
NOTES

Evidence and Analysis #3:

With Wiesel's speech in mind, we can turn to *The Diary of Anne Frank*. This is a photo of Anne Frank writing in 1940. It was taken before she went into hiding and before the Nazis sent her family to a concentration camp. Her father, Otto Frank, was the only person in her family who survived the Holocaust. He edited and published her diaries as a way to make her writing live on after her death.



Evidence and Analysis #3 (Continued):

In Anne's diary, she describes hopes, interests, and conflicts. For example, she tries to make her space in the annex seem happier by decorating it with postcards and pictures of movie stars. At the same time, Frank constantly faces the possibility of being found by the Nazis. Even in hiding, Anne found a way to share facts and details so that the world would know the truth. Her words serve as a reminder that millions of people had their lives cut short by hatred and war. Anne Frank is an inspiration, and her story continues to teach people to advocate for others in need and share truths that are not easy to hear.

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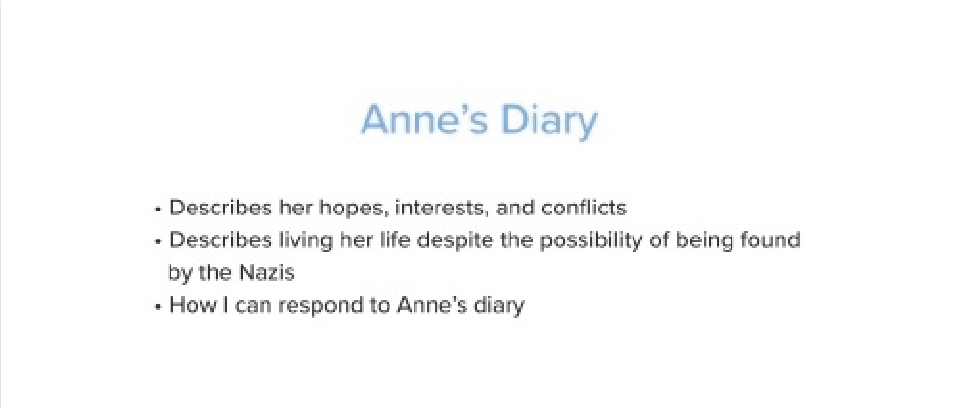
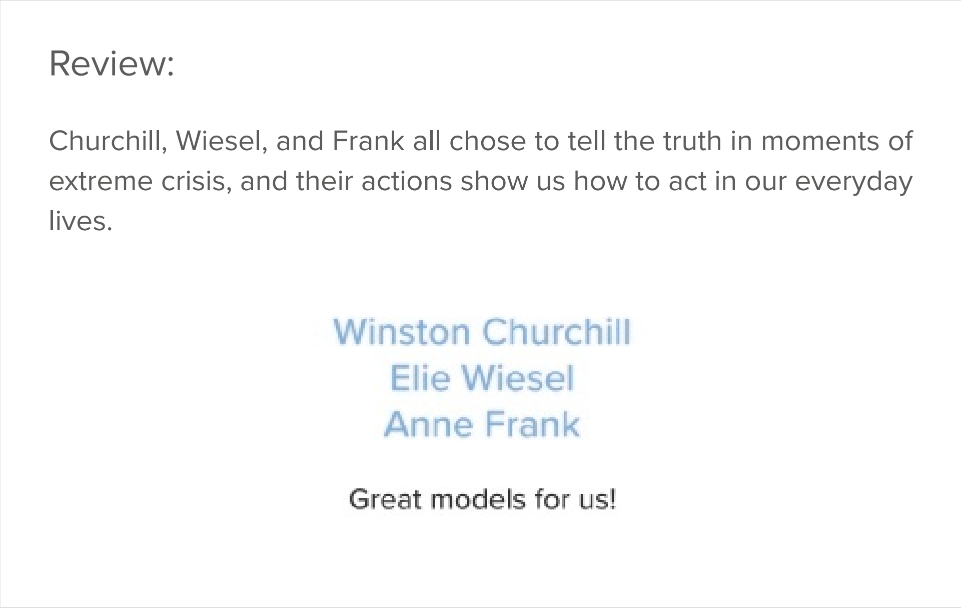


Anne's Diary

- Describes her hopes, interests, and conflicts
- Describes living her life despite the possibility of being found by the Nazis
- How I can respond to Anne's diary

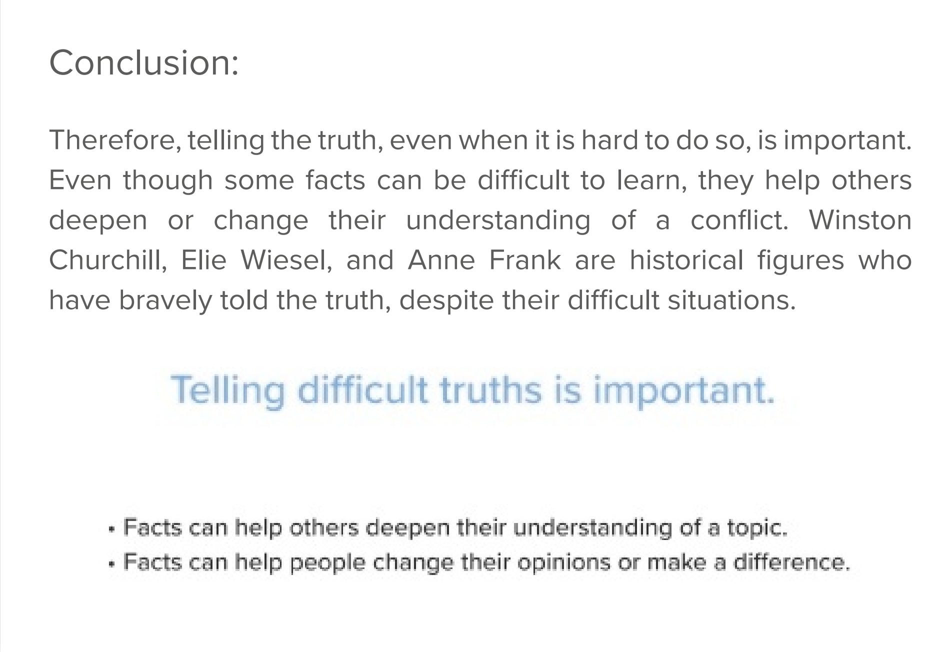


Review:

Churchill, Wiesel, and Frank all chose to tell the truth in moments of extreme crisis, and their actions show us how to act in our everyday lives.

Winston Churchill
Elie Wiesel
Anne Frank

Great models for us!



Conclusion:

Therefore, telling the truth, even when it is hard to do so, is important. Even though some facts can be difficult to learn, they help others deepen or change their understanding of a conflict. Winston Churchill, Elie Wiesel, and Anne Frank are historical figures who have bravely told the truth, despite their difficult situations.

Telling difficult truths is important.

- Facts can help others deepen their understanding of a topic.
- Facts can help people change their opinions or make a difference.

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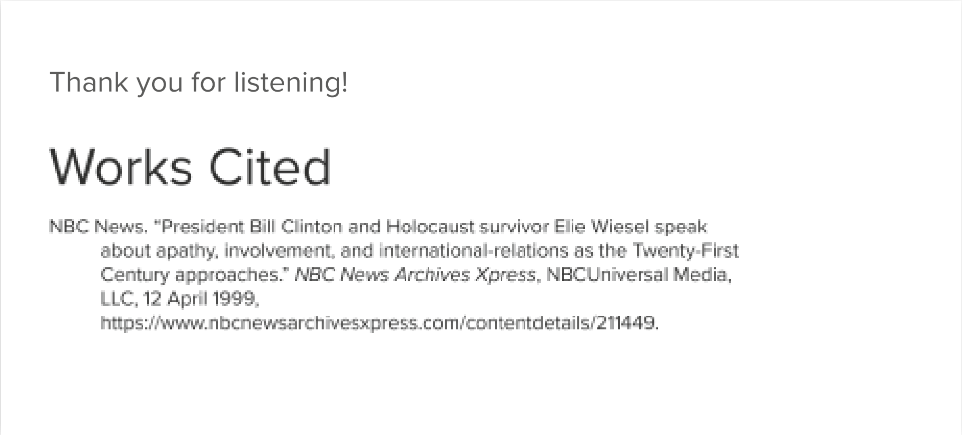

Thank you for listening!

Works Cited

NBC News. "President Bill Clinton and Holocaust survivor Elie Wiesel speak about apathy, involvement, and international-relations as the Twenty-First Century approaches." *NBC News Archives Xpress*, NBCUniversal Media, LLC, 12 April 1999, https://www.nbcnewsarchivesxpress.com/contentdetails/211449.

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PLAN YOUR PRESENTATION

WRITE

Writers often take notes before they sit down to write. Think about what you've learned so far about oral presentations and organizing expository writing to help you begin prewriting.

- Which three historical figures will you choose, and why?
- How will you effectively communicate how these people showed courage during trying times?
- What information is important for your audience to know about these individuals?
- What multimedia elements could you use during your presentation? How will they affect your audience?
- What speaking techniques will help you communicate your ideas?
- What body language will help you communicate your ideas?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will discuss in your oral presentation.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning whether each source is relevant and credible.

First, reread the sources and identify the following:

- what kind of source it is, including video, audio, or text, and where the source comes from
- places where information seems inaccurate, biased, or outdated
- places where information seems irrelevant or incomplete

As you work to improve writing by discerning whether that sources are trustworthy, consider the following questions:

- Is the material *relevant*—appropriate and related to your topic?
- Is the material *reliable*—published by a well-established source or expert author and based on the most current information?
- Is the material *credible*—based in fact and can be verified by evidence and other sources?
- Is the material *valid*—containing arguments that are sound and logical?

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YOUR TURN

PRACTICE

Read the sentences below that describe factors about sources. Then, complete the chart by placing them into two categories: those that show a source is credible and reliable and those that do not.

Factors	
A	The article states only the author's personal opinions and omits, or leaves out, other positions.
B	The article includes clear and logical claims and counterclaims.
C	The text relies on biased information to persuade readers.
D	The text is objective and includes many viewpoints, evidence, and sources.
E	The website is a personal blog of an unknown writer.
F	The author is a reporter for a well-established and nationally recognized newspaper.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart below by filling in the title and author of a source and answering questions about it.

Source Questions	Answers
Source Title and Author: ________________________________	
Is it reliabe? Has the source material been published in a well-established book, periodical, or website? Is the source material up to date or based on the most current information?	
Is it accurate? Is the source based on factual information that can be verified by another source?	
Is it credible? Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Is it biased? Is the source material connected to people or organizations that are objective and unbiased?	
Is it valid? Does the source contain logical arguments?	
Is it relevant? Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Decision: Should I use this source in my paper?	

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Writing Skill: Organizing an Oral Presentation

In order to plan and organize an oral presentation that uses a logical sequence, do the following:

- Identify the central idea, information, and evidence you plan to present.
- Identify a sequence for your ideas that will follow logically and be easy to follow.
- Plan where you will incorporate credible evidence to support your central idea.
- Consider integrating multimedia elements to strengthen your central idea, clarify information and evidence, and add interest.

To plan and organize an oral presentation that uses a logical sequence, supports your central idea with credible evidence, and uses clear, appropriate delivery, consider the following questions:

- What sequence will be most logical given the ideas I want to include?
- What will be my central idea? What sort of credible evidence will I need to support it?
- What multimedia elements could I incorporate to make my information more clear and interesting to my audience? How could these elements be used to strengthen my central idea or add credible evidence?

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YOUR TURN

PRACTICE

Complete the chart by writing a short description of each aspect of your expository oral presentation.

Oral Presentation Aspects	Description
Purpose	
Audience	
Style	
Central Idea	
Evidence and Analysis	
Multimedia Elements	
Oral Presentation Skills	

ORGANIZING AN ORAL PRESENTATION

WRITE

Use the questions on the previous page to outline your oral presentation. Be sure to present your central idea and support for that central idea in a logical order. Your outline should emphasize important points and show how they are connected to one another.

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ORAL PRESENTATION PROCESS
DRAFT

Draft

PLAN | DRAFT | REVISE | EDIT AND PRESENT

DRAFT YOUR PRESENTATION

WRITE

You have already made progress toward writing your expository oral presentation. Now it is time to write your first draft.

Use your plan and other responses in your Binder to draft your presentation. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself four questions:

Draft Checklist:

- ☐ Have I developed a clear central idea and considered the best way to share it with my audience?
- ☐ Have I included sufficient evidence and elaboration?
- ☐ Have I integrated multimedia elements into my presentation to clarify information, strengthen my central idea, and add interest?
- ☐ Have I identified the speaking techniques and body language that I need to work on to communicate my ideas?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Kristen's oral presentation. You will see places where she has revised parts of her oral presentation as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Kristen will revise as she works toward her final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Truth Be Told

~~Have you ever felt that you had to hide your true feelings to avoid hurting others? What if telling the truth is to scary? Since I was 8-years-old, I had spent almost every weekend show jumping, a type of horseback riding that involves jumping over obstacles. I got to learn about horses but the pressure to win ribbons made it stressful and I didn't want to ride anymore but I didn't know how to tell my mom.~~

~~Who are some important people in history who have showed courage, and what did they do? In some of the selections we have read, inspirational people have decided to tell the truth in trying situations.~~

Have you ever felt that you had to hide your true feelings to avoid hurting others? Have you ever dreaded telling the truth, even if it was the right thing to do? People say that honesty is the best policy, but this is often easier said than done. However, there are many inspirational people who have successfully overcome the fear of telling difficult truths. These brave historical figures show us that even if we are fearing the unknown, living in uncertain circumstances, or dealing with hardships, the truth must be told.

Winston Churchill, Elie Wiesel, and Anne Frank are examples of people who had the courage to share difficult truths in trying situations. Their words and actions show the importance of sharing facts so that others can understand a conflict and find ways to respond to it.

~~Changing many people's attitudes toward a war is a challenge, but Winston Churchill was able to do that in his speech "Blood, Toil, Tears and Sweat." He had just been elected as Prime Minister of the United Kingdom in 1940, but this was not a moment to celebrate~~

Improving Writing

Based on the feedback she received from the reviewers, Kristen decides to prioritize removing her personal experiences and emphasizing her central idea to improve the focus and clarity of her introduction.

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NOTES

~~because the United Kingdom was at war. Churchill needed to address a devastated defeat even though that couldn't have been easy, Churchill were honest about the situation. In a historic speech, Churchill said that the war was about to become more difficult. However, Churchill then emphasized that this war was for an important cause. The country was fighting against fascism. When a government is led by a dictator who strictly controls the nation. Promising not to abandon the audience, the quote, "I have nothing to offer but blood, toil, tears and sweat" was important. Churchill's dedication to the cause is shown by these words. This speech shows how to face a crisis with honesty.~~

Changing many people's attitudes toward a war is a challenge, but Winston Churchill was able to do that in his speech "Blood, Toil, Tears and Sweat."

This is a photo of Churchill in 1940, several months after he made that speech. In May of 1940, Churchill was elected as prime minister of the United Kingdom. The United Kingdom was at war, and Churchill needed to address a devastating defeat. Even though it could not have been easy, Churchill was honest about the situation.

Evidence and Analysis

Kristen analyzes the text in "Blood, Toil, Tears, and Sweat," and finds evidence, including quotations and details about Winston Churchill's situation, to support her central idea. She decides that this evidence is relevant to use in her presentation.

In a historic speech, Churchill announced that this war would involve "many long months of struggle and suffering." However, Churchill then said that this war was for an important cause. The country was fighting to remain free. Promising not to abandon the audience, Churchill also said, "I have nothing to offer but blood, toil, tears and

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NOTES

sweat." These words show Churchill's dedication to the cause. This speech demonstrates how to face a crisis with honesty.

The Nazis were one of the fascist parties that the United Kingdom would fight, and they were persecuting Jewish people in Europe. From 1941 to 1945 they carried out the Holocaust, the mass killing of over six-million people in concentration camps. Elie Wiesel was one of the survivors, as well as my second example of someone who told difficult truths. In 1986, the distinguished Nobel Peace Prize was received by Wiesel. He used the speech to challenge his audience to speak out against evil. Addressing many powerful people, he clearly stated actions that everyone should take. It does not matter where the crisis is happening or who is being harmed. For example, he explained why everyone needs to remember the Holocaust: "That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices." He also emphasized that human beings around the world are still being persecuted. Speaking up for them is our responsibility.

~~The following video is from 1999 and shows Wiesel speaking at the White House.~~

A video from 1999 shows Elie Wiesel speaking at the White House (NBC News). In this video, Wiesel tells us that although some information can be painful, it is important to know.

Video - Bill Clinton and Elie Wiesel.mov
1:27 / 1:45

Sources and Citations

Kristen adds a parenthetical citation to credit the source of the video she mentions. Since the source is electronic, she does not need to add page numbers and uses the news source as the author.

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Multimedia — Integrating Media

Kristen uses a graphic feature in her presentation by adding an image of Anne Frank. This image helps Kristen transition from talking about Elie Wiesel to introducing Anne Frank.

~~With Wiesel's speech in mind, we can turn to The Diary of Anne Frank. Her father, Otto Frank, was the only person in her family who survived the Holocaust. Editing and publishing her diaries as a way to make her writing live on after her death. In Anne's diary, she describes hopes interests and conflicts that sound so familure she tries to make her space in the Annex seam happier by decorate it with postcards and pictures of movie stars. At the same time, Frank is constantly faced with the possibility of being found by the Nazis. Anne hiding found a way to share facts and details so that the world would know the truth reminding me that millions of people had their lives cut short by hatred and war. It was inspired by Anne that her story continues to teach people to avocate for others in need and share truths that were not easy to hear.~~

With Wiesel's speech in mind, we can turn to *The Diary of Anne Frank*. This is a photo of Anne Frank writing in 1940. It was taken before she went into hiding and before the Nazis sent her family to a concentration camp.

Her father, Otto Frank, was the only person in her family who survived the Holocaust. He edited and published her diaries as a way to make her writing live on after her death.

In Anne's diary, she describes hopes, interests, and conflicts. For example, she tries to make her space in the annex seem happier by decorating it with postcards and pictures of movie stars. At the same time, Frank constantly faces the possibility of being found by the Nazis.

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Even in hiding, Anne found a way to share facts and details so that the world would know the truth. Her words serve as a reminder that millions of people had their lives cut short by hatred and war. Anne Frank is an inspiration, and her story continues to teach people to advocate for others in need and share truths that are not easy to hear.

~~Churchill, Wiesel, and Frank all chose to tell the truth in moments of extreme crisis. Even though some facts can be difficult to learn, it helps others deepen or change their understanding of a conflict. Churchill Wiesel and Frank are all excellent examples of people who have told the truth when it were not easy. Plus, they remind me that I have a responsibility helping people in my community or anywhere else.~~

Churchill, Wiesel, and Frank all chose to tell the truth in moments of extreme crisis, and their actions show us how to act in our everyday lives. Therefore, telling the truth, even when it is hard to do so, is important. Even though some facts can be difficult to learn, they help others deepen or change their understanding of a conflict. Winston Churchill, Elie Wiesel, and Anne Frank are historical figures who have bravely told the truth, despite their difficult situations.

Communicating Ideas

Kristen uses language that effectively communicates her central idea in her conclusion. She speaks clearly and at an appropriate rate to close her presentation.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
    - > your claim needs to be stated more clearly
    - > your ideas and reasoning need more analysis or support
    - > writing could be more clear or cohesive
    - > grammar, punctuation, or usage could be improved so that errors do not get in the way
- what type of revision would best address each piece of feedback, for example:
    - > revising your claim and adding details to improve clarity
    - > explaining the connections between support and your claim to add analysis
    - > adding concrete details, quotations, and definitions to provide stronger support of your claim
    - > revising and adding transitions to increase cohesiveness
- whether the suggestions are free from error and help meet your writing goals

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Below is feedback Kristen received from a peer on an earlier draft of her oral presentation. Choose the best answer to each question about this feedback.

> Your introduction caught my attention, but I think that the two paragraphs are discussing two different topics. At the end of paragraph 1, you say that horseback riding was a personal source of stress and that you "didn't know how to tell [your] mom." Then you ask the audience about important historical figures who have "showed" (this should be "shown" by the way) courage. Also, one of your transitions doesn't make sense to me.

1. Which piece of feedback on Kristen's draft will help her address the most significant issue?

   ○ A. Your introduction caught my attention.
   ○ B. I think that the two paragraphs are discussing two different topics.
   ○ C. (this should be "shown" by the way)
   ○ D. Also, one of your transitions doesn't make sense to me.

2. Which of the following revision strategies would **best** address the feedback that was most significant in Question 1?

   ○ A. revising the central idea
   ○ B. adding transitions
   ○ C. checking spelling and grammar
   ○ D. adding evidence

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Communicating Ideas

In order to clearly communicate information orally and demonstrate a command of nonverbal cues, do the following:

- Maintain a calm and confident posture.
- Focus on the audience by using appropriate eye contact.
- Speak expressively to engage your audience.
- Use facial expressions and tone to add emphasis or communicate your feelings.
- Project and speak at an adequate volume so that your audience can hear you.
- Use clear pronunciation so that everyone can access what you are saying.
- Adjust your pacing, paying attention to punctuation and speaking neither too quickly nor too slowly.

To clearly communicate information orally and demonstrate a command of nonverbal cues, consider the following questions:

- How can I ensure my posture does not distract from my presentation?
- How can I use eye contact and speak expressively to engage my audience?
- How can I communicate my ideas through my facial expressions and tone?
- How loudly do I need to speak so that everyone in the audience can hear me?
- What pace will allow my audience to best understand me? Are there parts of my presentation that should be faster or slower than others?
- What words should I look up and practice pronouncing in advance?

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YOUR TURN

PRACTICE

Below are several examples of students communicating their ideas. Fill in the correct strategy to match each example.

Strategies	
A	Keep your posture
B	Use gestures
C	Make eye contact
D	Speak clearly

Example	Strategy
A student waves his hands in the air when retelling a funny story.	
A student straightens her back when she realizes she is slouching.	
A student changes which audience member she looks at in the middle of her presentation.	
A student speaks loudly because the audience is large.	

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COMMUNICATING IDEAS

WRITE

Take turns reading your presentation aloud to a partner. When you finish, write a reflection about your experience of communicating ideas. How clearly did you speak while giving your presentation? How did you use your speaking rate, volume, and gestures to emphasize your ideas? How can you better communicate your ideas in the future?

When you are presenting:

- Employ steady eye contact to help keep your listeners' attention.
- Use an appropriate speaking rate, volume, and enunciation to clearly communicate with your listeners.
- Use natural gestures to add meaning and interest as you speak, but do not unnecessarily distract your audience.
- Keep in mind conventions of language, and avoid informal or slang speech.

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Writing Skill: Evidence and Analysis

To ensure that your evidence and analysis support your central idea, ask yourself the following questions:

- What is my central idea about this topic?
- What does a reader need to know about the topic in order to understand the central idea?
- What kinds of evidence and details will best support my central idea?
- Does this evidence relate closely to my central idea?
- Where can I find more relevant evidence that will provide stronger support for my point?
- Have I explained the evidence that I've provided to support my central idea?
- Have I provided analysis that connects and elaborates on the evidence I've provided?

Here are some suggestions for how you can provide strong analysis of your evidence:

- Be sure to consult credible sources.
- Use different types of evidence, such as
    - > facts that are specific to your topic;
    - > definitions to explain difficult concepts, terms, or ideas;
    - > relevant anecdotes that provide deeper insight into your topic;
    - > examples, details, and other information from multiple sources.
- Demonstrate how the evidence provides background information on the topic.
- Explain how the evidence connects to and supports your central idea.

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YOUR TURN

PRACTICE

Reread paragraphs 17–25 of *Refugee* by Alan Gratz. Then, choose the best answer to each question.

1. Which of the following best describes evidence that the reader can note from this passage?

   ○ A. Mahmoud is a Sunni Muslim, and Khalid is a Shia Muslim.
   ○ B. Bullying has so many negative effects; it affects one's self-esteem, one's performance at school, and one's friendships.
   ○ C. There are no differences between being a superhero in a comic book and being a superhero in reality.
   ○ D. When a government commits violence against groups of people, it can encourage civilians to commit violence against each other as well.

2. Which of the following best describes analysis of the central idea about the conflict between Sunnis and Shiites in Syria?

   ○ A. "Khalid was a Shia Muslim in a country of mostly Sunni Muslims."
   ○ B. The conflict between Sunnis and Shiites is mostly seen on playgrounds or in the bathrooms at school.
   ○ C. "With a battle cry that would have made Wolverine proud, Mahmoud had launched himself at Khalid's attackers."
   ○ D. The conflict between Sunnis and Shiites results in violence, as seen with Khalid. He is being bullied because of his Shia Muslim religion, which is a minority in the country of Syria.

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YOUR TURN

PRACTICE

Complete the chart by writing a piece of textual evidence from each selection you've chosen that strongly supports your central idea.

My Presentation	Thesis and Textual Evidence
Central Idea	
Selection #1	
Selection #2	
Selection #3	

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Writing Skill: Sources and Citations

Here are some suggestions that will help you improve writing by accurately citing a variety of print and digital sources relevant to a topic:

- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the central idea and demonstrate your understanding of the topic or text.
- Use parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format:
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation or footnote, include the author and page number.

As you work to improve writing by correctly documenting sources, consider the following questions:

- Did I avoid plagiarism by crediting all my sources? Have I relied too much on one source, instead of looking for different points of view on my topic in other sources?
- Did I include all my sources on my works cited page?
- Are my citations formatted correctly using a standard, accepted format?

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YOUR TURN

PRACTICE

Read each of the scenarios below. Then, complete the chart by placing each scenario into two categories: those that need to be cited and those that do not.

Scenarios	
A	Kristen includes a video she found on a news website in her presentation.
B	Kristen uses her own words to explain why Anne Frank and her family had to go into hiding.
C	Kristen mentions the date when Churchill became prime minister in her presentation, and she sees that this date is a fact in many different sources.
D	Kristen quotes an expert from an outside source, either a book or a reliable website.

Needs to Be Cited	Does Not Need to Be Cited

SOURCES AND CITATIONS

WRITE

Use the questions on the previous page to revise your works cited list or bibliography. When you have finished revising your citations, check that your information, whether quoted or paraphrased, is properly cited to avoid plagiarism. Refer to a style guide, such as the *MLA Handbook*, as needed.

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Writing Skill: Multimedia—Integrating Media

To integrate multimedia elements into your draft, ask yourself the following questions:

- How would including multimedia elements help me in achieving my purpose?
- Which multimedia elements will be most helpful to the audience?
- How can I use multimedia elements to make my work more engaging to the audience?

To decide which kinds of multimedia elements to use in your draft, use the following guide:

- To use print features to better organize information, consider adding
  - titles,
  - headings,
  - subheadings,
  - bullets,
  - boldface and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding
  - charts,
  - graphs,
  - tables,
  - timelines,
  - diagrams,
  - photographs,
  - art and/or artifacts.
- If your draft is in a digital format, consider adding
  - audio clips,
  - video clips,
  - interactive elements.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Kristen has decided to include a photograph near the beginning of her presentation. Read the section below. How does including a photograph of Winston Churchill make this section of her presentation more effective?

Evidence and Analysis #1:

Changing many people's attitudes toward a war is a challenge, but Winston Churchill was able to do that in his speech "Blood, Toil, Tears and Sweat."

This is a photo of Churchill in 1940, several months after he made that speech.

○ A. The image is a graphic feature that helps the audience members visualize Winston Churchill as they learn more about him.
○ B. The image is a graphic feature that helps Kristen organize her information more effectively.
○ C. The image is an audiovisual feature used to add variety and interest to her presentation.
○ D. The image is a print feature that will highlight a specific section of the text.

2. Kristen needs a heading for a slide that best reflects the content of this paragraph in her draft. Reread the first few sentences of the section and then select the best option.

> Winston Churchill, Elie Wiesel, and Anne Frank are examples of people who had the courage to share difficult truths in trying situations. Their words and actions show the importance of sharing facts so that others can understand a conflict and find ways to respond to it.

○ A. All About Winston Churchill
○ B. Why Should We Tell the Truth?
○ C. Brave Historical Figures
○ D. How I Can Be Strong in a Crisis

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YOUR TURN

PRACTICE

Complete the chart by brainstorming ideas of how you can use print, graphic, and audiovisual features to improve your expository presentation.

Multimedia Elements	Ideas
Print Features titles, headings, subheadings, bullets, boldface and italicized terms	
Graphic Features charts, graphs, tables, timelines, diagrams, photographs, art and/or artifacts	
Audiovisual Features audio clips, video clips, interactive elements	

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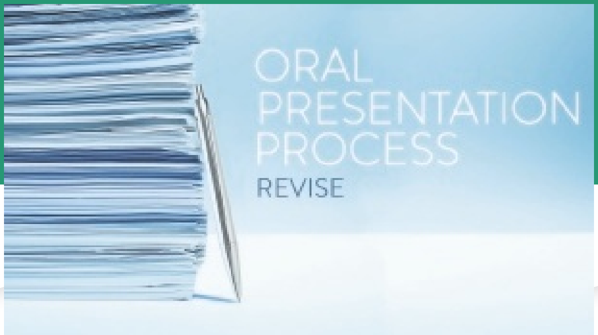

Revise

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have written a draft of your oral presentation. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
	Clarity	
Identify areas in which multimedia elements can clarify the information that you present.	Focus on one area that needs to be clarified and plan how to clarify that information by integrating multimedia elements.	With Wiesel's speech in mind, we can turn to *The Diary of Anne Frank.* This is a photo of Anne Frank writing in 1940. It was taken before she went into hiding and before the Nazis sent her family to a concentration camp.
	Cohesiveness	
Identify ideas in your presentation that are not developed with evidence and elaboration. Annotate places where your ideas lack support.	Focus on your central idea and add details that help explain your idea.	In a historic speech, Churchill ~~said that the war was about to become more difficult.~~ announced that this war would involve "many long months of struggle and suffering."

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Review	Revise	Example
Organization		
Reread your draft and annotate any points that do not logically follow from the other points that you have made.	Focus on one of the points that you identified. If it is relevant, revise some of the sentences in your draft. They should clearly show how this point adds to your speech. If it is not relevant, move the point to a separate section of the presentation.	Churchill, Wiesel, and Frank all chose to tell the truth in moments of extreme crisis, and their actions show us how to act in our everyday lives. ~~Even though some facts can be difficult to learn, they help others deepen or change their understanding of a conflict.~~ (will move to the conclusion)
Style: Word Choice		
Identify sentences with repetitive word choice. Annotate places where you could substitute synonyms and similar phrases for the repetitive wording.	Rewrite sentences with repetitive language by using synonyms or phrases that have a similar meaning.	~~Who are some important people in history who have showed courage, and what did they do? In some of the selections we have read, inspirational people have decided to tell the truth in trying situations.~~ People say that honesty is the best policy, but this is often easier said than done. However, there are many inspirational people who have successfully overcome the fear of telling difficult truths.
Style: Sentence Variety		
Look for series of sentences that have similar lengths. Annotate any places where a conjunction or transition could vary the length of sentences you use.	Shorten a section of long sentences or join shorter sentences together.	In May of 1940, Churchill was elected as prime minister of the United Kingdom. ~~, but this was not a moment to celebrate. because the~~. The United Kingdom was at war, and Churchill needed to address a devastating defeat. ~~even~~ Even though it could not have been easy, Churchill was honest about the situation.

REVISE YOUR PRESENTATION

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your oral presentation to determine areas that should be revised.

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Grammar: Writing for Effect

When writing and speaking, it's important to adjust your tone to fit a variety of situations or contexts. One way to achieve a different style when speaking or writing is to use verb voice and mood. A verb's voice and mood can convey important information about a sentence. Verb voice can emphasize different parts of a sentence, and verb mood can show if a statement is a fact or an uncertainty.

Verb Voice

Rule	Example
A verb in the active voice shows that the subject of the sentence is performing the action in that sentence.	All day, Phineas must keep an eye on his drillers to make sure they stay ahead. All day, Phineas must keep an eye on his diggers to make sure they keep up. Phineas Gage: A Gruesome but True Story About Brain Science
A verb in the passive voice shows that the subject of the sentence is not performing the action in that sentence. It may emphasize the action in a sentence or show that the actor, or "doer," of that action is unknown.	Those skills weren't passed down and the tradition was lost. The Vanishing Island

Verb Mood

Rule	Example
The conditional mood indicates an action that is based on a possible condition. In other words, the condition could have happened, could be true now, or could happen in the future.	But if you do like what I have to offer, you make me an offer I can't refuse. Deal? Teen Mogul
The subjunctive mood indicates an action that is based on an imaginary condition. In other words, that condition is not possible or is contrary to fact.	If they were only where they could buy I should be so loaded with baggage, I should never be able to get home. Letters of a Civil War Nurse
The subjunctive mood also expresses a wish or suggestion.	"I wish the reporters were here," he said at last. Ten Days in a Mad-House

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YOUR TURN

PRACTICE

1. A writer is sharing an example of Newton's first law of motion. He wants to emphasize that the condition in this statement can happen. In addition, he wants to emphasize the actor in this sentence. How can he revise the sentence below to achieve that effect?

> If Mark applies a force to an object, then the velocity of that object were to change.

○ A. If Mark had applied a force to an object, then the velocity of that object had changed.
○ B. If Mark were to apply a force to an object, then the velocity of that object would change.
○ C. If a force were applied by Mark to an object, then the velocity of that object will change.
○ D. If Mark applies a force to an object, then the velocity of that object changes.

2. One writer is a researcher in Hawaii, but she is imagining life as a researcher in Antarctica today. How can she revise the sentence below to show that her statement is imaginary?

> If I was a researcher in Antarctica today, I study glaciers.

○ A. If I am a researcher in Antarctica today, I will study glaciers.
○ B. If I were a researcher in Antarctica today, I would study glaciers.
○ C. If I were a researcher in Antarctica today, I will study glaciers.
○ D. If I am a researcher in Antarctica today, I would study glaciers.

3. Which of the following voices or moods is **best** showcased in the following sentence?

> I suggest that Riley become the magazine editor.

○ A. Active voice
○ B. Passive voice
○ C. Conditional mood
○ D. Subjunctive mood

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Grammar: Participial Phrases

Participial Phrases

A participle is a verb form, or verbal, that functions as an adjective. A participial phrase begins with a present or past participle and includes other words that complete its meaning. The entire phrase functions as an adjective. Be sure to place the phrase as close as possible to the modified word in order to avoid unclear meaning.

Correct	Incorrect
Urged on by its fans, the basketball team began its comeback.	The basketball team began its comeback urged on by its fans.
Tammy, **throwing the water balloon**, aimed at the target.	Tammy aimed at the target throwing the water balloon.

Follow these punctuation rules when using participial phrases:

Rule	Text
Use a comma to set off a participial phrase that begins a sentence.	**Preoccupied by the thought of going into hiding**, I stuck the craziest things in the bag, but I'm not sorry. Anne Frank: The Diary of a Young Girl
Use commas to set off a participial phrase that is not essential to the meaning of the sentence.	Upon my arrival to the Poston Relocation Center, I stood bewildered**, glaring at the hot dusty desert, wondering how we could survive.** Dear Miss Breed
No punctuation is necessary when the phrase is not at the beginning of the sentence and is essential to the meaning of the sentence.	A house **divided against itself** cannot stand. House Divided Speech

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

Tapping her way up Pearl Street Margie was the hit of the parade.

○ A. Insert a comma after the word **up**.
○ B. Insert a comma after the word **Street**.
○ C. Insert commas after the word **Street** and after the word **hit**.
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

The dog, lapping up water so fast, must have been very thirsty.

○ A. Delete the comma after **dog**.
○ B. Delete the comma after **fast**.
○ C. Delete the commas after the word **dog** and after the word **fast**.
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

Jason, working, on a shrimp boat enjoyed his summer.

○ A. Delete the commas after the word **Jason** and after the word **working**.
○ B. Delete the comma after the word **working** and insert a comma after the word **boat**.
○ C. Delete the comma after the word **Jason** and insert a comma after the word **boat**.
○ D. No change needs to be made to this sentence.

4. How should this sentence be changed?

The tall man wearing the gray suit is the judge.

○ A. Insert a comma after the word **man**.
○ B. Insert a comma after the word **suit**.
○ C. Insert commas after the word **man** and after the word **suit**.
○ D. No change needs to be made to this sentence.

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Grammar: Run-On Sentences

A run-on sentence is two or more sentences incorrectly written as one sentence. Run-on sentences can confuse readers; correcting them adds variety to the writing, clarifies ideas, and keeps readers interested. Correct a run-on sentence by doing one of the following:

- Change the independent clauses into two separate sentences with a period.
- Separate the independent clauses with a semicolon (;).
- Separate the independent clauses with a comma and a coordinating conjunction (*and*, *or*, *but*).
- Separate the independent clauses with a subordinating conjunction (*because*, *although*, etc.) to create a complex sentence.

Be sure to check that the subject and verb in each clause agree in number.

Run-on Sentence	Correction	Example
Death carries mothers and uncles off to the other world their children and violins remain upon the earth.	Add a subordinating conjunction.	Death carries mothers and uncles off to the other world, **while** their children and violins remain upon the earth. Home
This, however, did not vex me it would not be heard through the wall.	Add a semicolon.	This, however, did not vex me**;** it would not be heard through the wall. The Tell-Tale Heart

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

I went there last year I canceled my reservation this year.

○ A. Add a comma after **year**.
○ B. Add *because* after **year**.
○ C. Add a comma and *but* after the word **year**.
○ D. No change needs to be made to this sentence.

2. How should this sentence be changed?

Some students do their homework after school others do their homework in study hall.

○ A. Add a comma after **students** and after the word **school**.
○ B. Add a comma after **school**.
○ C. Add *while* after the word **school**.
○ D. No change needs to be made to this sentence.

3. How should this sentence be changed?

Air is taken into the lungs oxygen is absorbed into the bloodstream.

○ A. Add a semicolon after **lungs**.
○ B. Add a semicolon and the coordinating conjunction *but* before **oxygen**.
○ C. Add a comma after **lungs**.
○ D. No change needs to be made in this sentence.

4. How should this sentence be changed?

The game was close, but we won it in the last minute.

○ A. Delete the comma.
○ B. Replace **but** with *so*.
○ C. Replace the comma with a semicolon.
○ D. No change needs to be made to this sentence.

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ORAL
PRESENTATION
PROCESS
EDIT AND PRESENT

Edit and Present

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have revised your expository oral presentation based on your peer feedback and your own examination.

Now, it is time to edit your oral presentation. When you revised, you focused on the content of your presentation. You probably looked at your presentation's clarity, cohesiveness, and organization. When you edit, you focus on the mechanics of your oral presentation, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I used participial phrases correctly?

☐ Have I used verb voice and verb mood to create different effects?

☐ Do I have any sentence fragments or run-on sentences?

☐ Have I spelled everything correctly?

Notice some edits Kristen has made:

- Corrected a sentence fragment and run-on sentence.
- Rewrote the incorrect use of a participial phrase.
- Replaced the passive voice with the active voice to emphasize the "doer" of an action.
- Replaced the subjunctive mood with the indicative mood to describe a certainty.

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Evidence and Analysis #3: Her father, Otto Frank, was the only person in her family who survived the Holocaust. ~~Editing and publishing~~ He edited and published her diaries as a way to make her writing live on after her death.

Evidence and Analysis #3 (Continued): In Anne's diary, she describes hopes, interests, and conflicts ~~that sound so familure~~. For example, she tries to make her space in the annex ~~seam~~ seem happier by ~~decorate~~ decorating it with postcards and pictures of movie stars. At the same time, Frank ~~is constantly faced with~~ constantly faces the possibility of being found by the Nazis. ~~Anne hiding~~ Even in hiding, Anne found a way to share facts and details so that the world would know the truth. ~~reminding me.~~ Her words serve as a reminder that millions of people had their lives cut short by hatred and war. ~~It was inspired by Anne that~~ Anne Frank is an inspiration, and her story continues to teach people to ~~avocate~~ advocate for others in need and share truths that ~~were~~ are not easy to hear.

EDIT AND PRESENT YOUR PRESENTATION

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your oral presentation to determine areas that need editing. Then, edit your oral presentation to correct those errors.

Once you have made all of your corrections, you are ready to present your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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The Blitz

INFORMATIONAL TEXT

Introduction

In September 1940, the Germans had already taken great steps toward winning World War II. They had defeated many of their enemies, but Great Britain remained a threat. In an attempt to defeat the British Air Force once and for all, Adolf Hitler and his military leaders decided to launch a devastating aerial attack on England. This attack was called the Blitz. It caused catastrophic damage to British property, but it did not break British spirits.

VOCABULARY

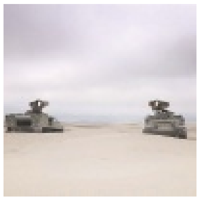
READ

enemy

a person or group that fights against another person or group

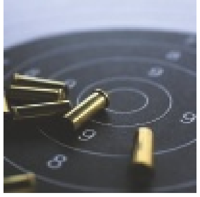
determination

the ability to keep trying to achieve a difficult goal



invade

to enter into an area to take control of it



munition

military supplies, including weapons

resilient

able to recover from damage or stress

NOTES

READ

READ AND ANNOTATE

1 In World War II, Great Britain and Germany were **enemies**. In September 1940, German airplanes began to bomb Britain. The bombing lasted for eight months. More than 40,000 British people were killed. The bombing was called the Blitz. *Blitz* comes from the German word *blitzkrieg*, which means "lightning attack."

Example of WWII era bomber planes

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NOTES

2 Germany had already defeated almost all of the countries in Western Europe. Great Britain was the only large country in the area still fighting Germany. German leader Adolf Hitler wanted to knock out the British air force. This would make it easier for the German army to **invade** Britain. The Germans thought victory would be a piece of cake, but they were wrong.

3 Edward R. Murrow, a U.S. reporter near London, said, “The fires up the river had turned the moon blood red.” One business owner told him that the bombing terrified the animals in London.

4 The Germans liked to attack at night, making it harder for British pilots to defend themselves. The pilots’ wives never could be sure that their husbands would return. In addition, British soldiers needed searchlights. Some of their guns were positioned along cliffs in coastal areas.

5 Hitler expected that months of bombing would cause the British to be at their wit’s end, but they remained **resilient**. British prime minister Winston Churchill encouraged people to be brave. The king and queen of England refused to leave London.

6 The British people showed **determination**. Citizens turned themselves into a defense force to help their military. These heroes helped their cities after the attacks. Their jobs included fighting fires and driving ambulances.

7 The Germans focused on parts of Britain with many people and **munitions** factories. On November 14, 1940, the Germans dropped 500 tons of bombs on Coventry. These bombs included incendiary bombs, which caused fires and terrible destruction. Residents of the city immediately began to rebuild neighborhoods.

Coventry, England, was bombed by German soldiers in November 1940. © IWM (H 5603)

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NOTES

8 In London, people slept underground in the subway tunnels. Some even lived there. British cities suffered serious damage. Still, the British kept fighting. The Germans were not able to weaken their **enemy** enough to invade the country.

9 The Blitz finally ended in May 1941, when Germany decided to attack the Soviet Union and needed its planes for that battle. The British people could finally breathe a sigh of relief.

Adapting to life in the UK. Two women stand amid leveled ruins.
Courtesy of The U.S. National Archives and Records Administration
photo no. 111-SC-178801

10 Later, the British gave the Germans a taste of their own medicine when they bombed German cities continually. When all was said and done, the British air force had the last laugh.

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First Read

Read the text. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Why did Germany bomb Great Britain?

2. At what time did the Germans like to drop their bombs?

3. What were some of the jobs of the British defense force?

4. Use context to confirm the meaning of the word *resilient* as it is used in "The Blitz." Write your definition of *resilient* here.

5. What is another way to say that a person is *determined*?

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Two types of expressions are **idioms** and **sayings**. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example: “It’s raining cats and dogs” means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance: “Don’t count your chickens before they hatch” means do not plan on something good happening before it happens. Neither expression is about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
    - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
    - context clues
    - a dictionary or other resource
    - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the multiple-choice questions below.

from "The Blitz"

The Germans liked to attack at night, making it harder for British pilots to defend themselves. The pilots' wives never could be sure that their husbands would return. In addition, British soldiers needed searchlights. Some of their guns were positioned along cliffs in coastal areas.

Hitler expected that months of bombing would cause the British to be at their wit's end, but they remained resilient. British prime minister Winston Churchill encouraged people to be brave. The king and queen of England refused to leave London.

1. What does "at their wit's end" mean in this text?

   ○ A. to be very brave
   ○ B. to refuse to leave
   ○ C. to be very upset
   ○ D. to come to an end

2. Which context clue helped you determine the meaning of the expression?

   ○ A. "The pilots' wives never could be sure . . ."
   ○ B. ". . . British soldiers needed searchlights."
   ○ C. "Hitler expected that months of bombing . . ."
   ○ D. ". . . but they remained resilient."

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, heads, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to confirm your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Confirm your observations with your peers and teacher.
- ✓ Create an illustration for the reading and write a descriptive caption.

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YOUR TURN

PRACTICE

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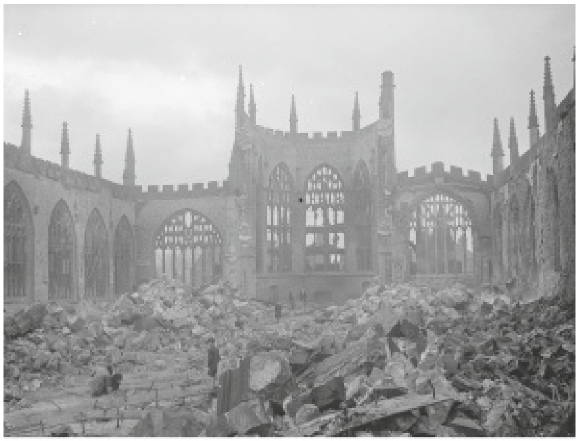
from "The Blitz"

The Germans focused on parts of Britain with many people and munitions factories. On November 14, 1940, the Germans dropped 500 tons of bombs on Coventry. These bombs included incendiary bombs, which caused fires and terrible destruction. Residents of the city immediately began to rebuild neighborhoods.



Coventry, England, was bombed by German soldiers in November 1940. © IWM (H 5603)

In London, people slept underground in the subway tunnels. Some even lived there. British cities suffered serious damage. Still, the British kept fighting. The Germans were not able to weaken their enemy enough to invade the country.

1. The paragraphs in this section are mostly about

   ○ A. the types of factories that the British used.
   ○ B. the neighborhoods where British people lived.
   ○ C. the damage that the bombs caused in England.
   ○ D. the subway tunnels in London.

2. The visual support helps readers to

   ○ A. understand technical terminology.
   ○ B. imagine what the damage looked like.
   ○ C. see the inside of a British factory.
   ○ D. locate the city of Coventry on a map.

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Close Read

INFORMATIVE

WRITE

The Blitz changed the lives of many people living in England during World War II. Write a paragraph explaining some of the ways that their lives were affected. Be sure to use ideas and details from the text and images. Pay attention to correctly spelling plurals as you write.

Use the checklist below to guide you as you write.

☐ How did the Blitz change the way the British felt?

☐ How did the Blitz change what the British did?

☐ How did the Blitz change the way the British lived?

Use the sentence frames to organize and write your informational paragraph.

The Blitz made the British feel ______________________________.

They felt this way because ______________________________.

During the Blitz, some British citizens decided to ______________________________

______________________________.

This helped them ______________________________

______________________________.

After the Blitz, British citizens ______________________________

______________________________.

They wanted to ______________________________

______________________________.

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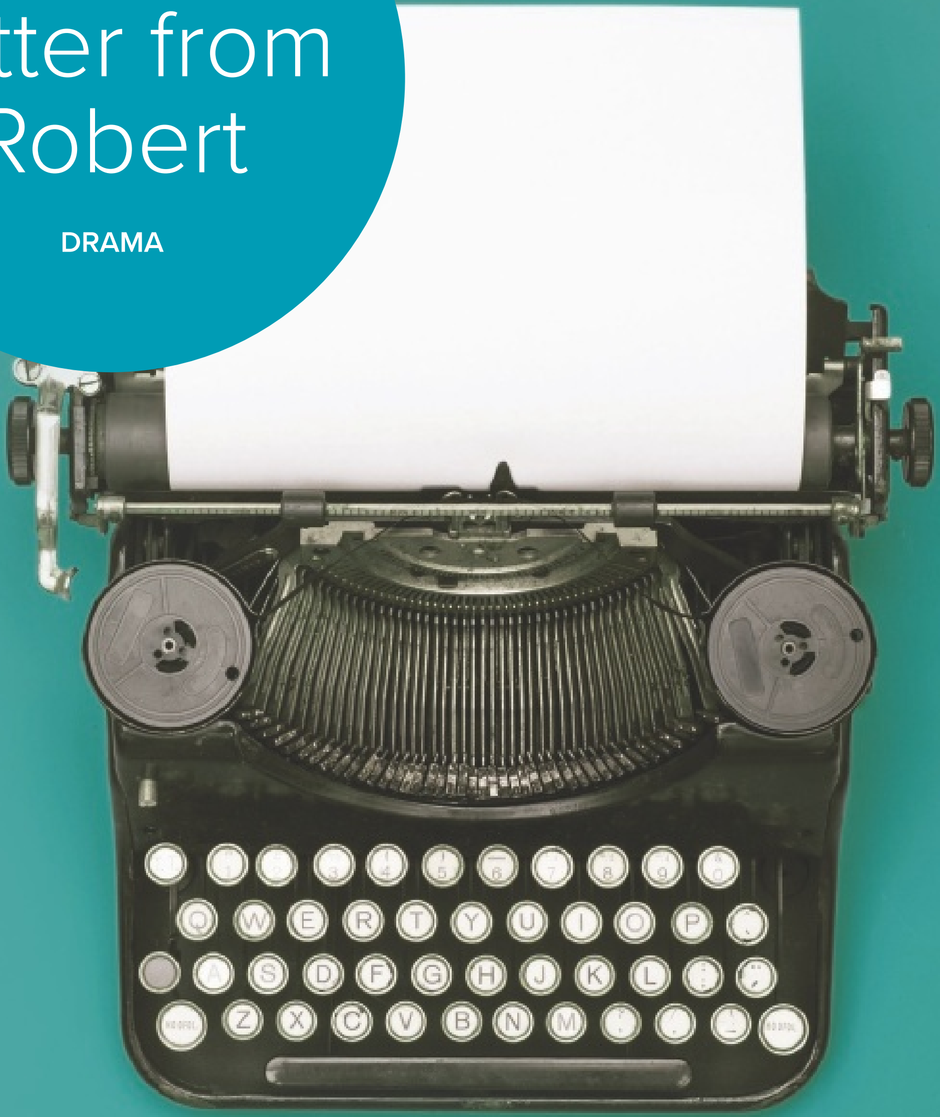
A Letter from Robert

DRAMA



Introduction

This short play takes place in London after the Blitz, a period of intense bombing by the German Air Force during World War II. The Blitz, which lasted eight months from September 1940 to May 1941, destroyed or damaged over one million homes and killed more than 40,000 civilians. In the drama, a grieving mother returns to London after the bombing has ended, only to find that her home has been destroyed.

VOCABULARY

READ

residential

relating to where people live

dreadful

very bad

debris

pieces left over when an object is destroyed

defense

the act of protecting against an attack

startle

to surprise or scare

NOTES

READ

READ AND ANNOTATE

1 [*A* ***residential*** *street in London. July 1941.* ***Debris*** *lies between two damaged buildings*. MARGARET *takes cautious steps. When she reaches the spot that used to be her doorstep, she weeps. The front door of one of the buildings swings open*. HELEN *steps out*.]

2 HELEN: I was starting to think I'd never see you again!

3 MARGARET (*wiping away tears*): You **startled** me. I'm relieved to see you've survived. Attacking military bases during a war is one thing. But bombing innocent civilians? I had to go. I promised Robert I'd stay safe ... You should have come to my sister's.

4 HELEN: It will take more than incendiary bombs to scare me. Broken windows and a hole in the wall. Nothing that can't be fixed. You have my sympathy about your house. You can stay with me until this **dreadful** war ends. No sense in starting construction now.

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5 MARGARET (*sadly*): I am leaving London.

6 HELEN (*with surprise*): You can't leave! Who will your son come home to after the war if you're not here?

7 MARGARET: My son won't be coming home. I received a telegram from the Royal Air Force. Robert was killed in combat.

8 HELEN: Stay with me. We will get through this together.

9 MARGARET: There are too many memories. Everywhere there's something that reminds me ... I'll always wish to see him coming around the corner. There is nothing left for me here.

10 HELEN: Some of your things survived the blast. [HELEN *pulls a letter out of her pocket*.]

11 MARGARET: It's Robert's letter. [*begins to read*] "The twenty-second of May, nineteen forty. My dearest mother, two days ago our Prime Minister gave a radio address urging us to ready ourselves for **defense** during these terrible times. These past two days I have thought of little else."

12 [*As* MARGARET *reads, another voice joins hers, as if coming from a ghost. It is* ROBERT'S VOICE.]

13 MARGARET and ROBERT: "I have thought about the German attacks in France, Denmark, Norway, Belgium, and the Netherlands. As much as it pains me to leave, I know their pain is greater."

14 [MARGARET'S VOICE *dies out, and* ROBERT'S VOICE *continues alone*.]

15 ROBERT'S VOICE: It is my duty to rise up and fight against the forces of evil that are spreading across the continent. I will take my place in the Royal Air Force. I will fight for Britain, for Europe, and, most of all, for you.

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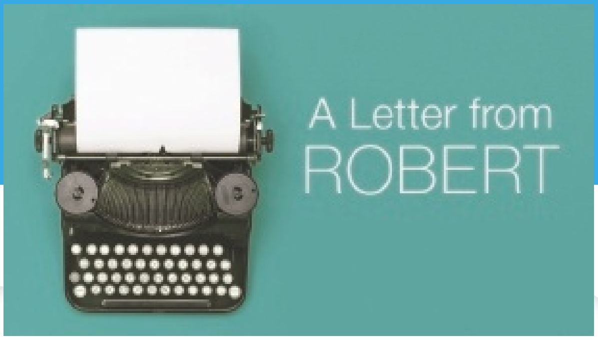

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. What can you infer happened to Margaret's home?

2. Why does Margaret want to move away from London?

3. Why did Robert join the Royal Air Force?

4. Use context to confirm the meaning of the word *debris* as it is used in "A Letter from Robert." Write your definition of *debris* here.

5. The word *defense* contains the Latin prefix *de-*, meaning "away from," and the Latin root *fens*, meaning "strike." Use that information and context clues to guess the meaning of the word *defense* as it is used in "A Letter from Robert." Write your definition of *defense* here.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

✓ Monitor your understanding.

- Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?

✓ Pay attention to verbs followed by prepositions.

- A **verb** names an action.
    > Example: I **sit** on my chair.
    > This tells the reader what the subject of the sentence is doing (sitting).
- A **preposition** defines the relationship between two or more nouns or verbs in a sentence.
    > Example: I sit **on** my chair.
    > This tells the reader where the subject is doing the action (on a chair).

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- Sometimes the preposition comes directly after the verb, but it can also be separated by another word.
  - > Example: I **took** it **to** school with me.
- Sometimes the preposition changes the meaning of the verb. This is called a **phrasal verb**.
  - > Example: The teacher liked to **call on** the students in the front of the class.
  - > The phrasal verb *call on* means “to select someone to share information.”

✓ Break down the sentence into its parts.

- Ask yourself: What words make up the verbs in this sentence? Is the verb followed by a preposition? How does this affect the meaning of the sentence?

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YOUR TURN

PRACTICE

Read the following excerpt from paragraphs 1 and 2 of the story. Then, complete the multiple choice questions below.

from "A Letter from Robert"

[*A residential street in London. July 1941. Debris lies between two damaged buildings.* MARGARET *takes cautious steps. When she reaches the spot that used to be her doorstep, she weeps. The front door of one of the buildings swings open.* HELEN *steps out.*]

HELEN: I was starting to think I'd never see you again!

1. In the second sentence of paragraph 1, the preposition **between** tells about:

   ○ A. who the characters are.
   ○ B. where the debris lies.
   ○ C. what Margaret's house is like.
   ○ D. what Britain and its enemy do.

2. In the fourth sentence of paragraph 1, you can infer that the phrase **used to be** means the same as:

   ○ A. was
   ○ B. is
   ○ C. used up
   ○ D. used by

3. In the last sentence of paragraph 1, what information does the preposition **out** mainly give about the verb **steps**?

   ○ A. what
   ○ B. when
   ○ C. why
   ○ D. where

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, heads, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to confirm your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Confirm your observations with your peers and teacher.
- ✓ Create an illustration for the reading and write a descriptive caption.

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YOUR TURN

PRACTICE

Read the following excerpt from paragraphs 10 to 13 of the story. Then, complete the multiple choice questions below.

from "A Letter from Robert"

HELEN: Some of your things survived the blast. [HELEN *pulls a letter out of her pocket.*]

MARGARET: It's Robert's letter. [*begins to read*] "The twenty-second of May, nineteen forty. My dearest mother, two days ago our Prime Minister gave a radio address urging us to ready ourselves for defense during these terrible times. These past two days I have thought of little else."

[*As* MARGARET *reads, another voice joins hers, as if coming from a ghost. It is* ROBERT'S VOICE.]

MARGARET and ROBERT: "I have thought about the German attacks in France, Denmark, Norway, Belgium, and the Netherlands. As much as it pains me to leave, I know their pain is greater."

1. The capital letters in this excerpt show:

   ○ A. important vocabulary words
   ○ B. new headers for each section
   ○ C. the names of the characters speaking
   ○ D. the title of the passage

2. The italicized letters in this excerpt show:

   ○ A. stage directions that give additional details
   ○ B. important times and dates
   ○ C. the names of cities and countries
   ○ D. the words from a radio address

3. These contextual supports help readers understand that:

   ○ A. Robert has returned to his home.
   ○ B. Helen wants to share a letter with Margaret.
   ○ C. Margaret is imagining Robert's voice.
   ○ D. Robert is appearing as a ghost.

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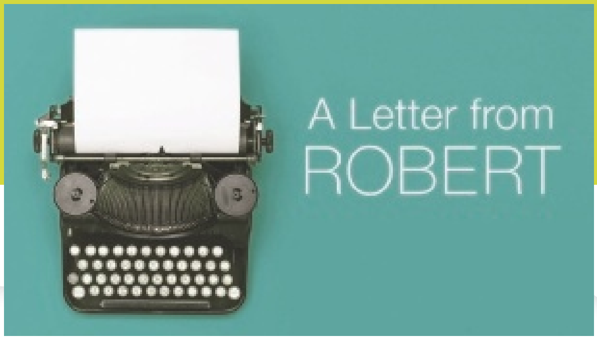

Close Read

NARRATIVE

WRITE

Write a short story based on the drama. Use the same characters and events, but add descriptive details. Make sure to include terms that are appropriate for the time period and setting. Pay attention to possessive case as you write.

Use the checklist below to guide you as you write.

☐ Who are the characters in the play?

☐ What are the main events in the play?

☐ What will happen in your story?

Use the sentence frames to organize and write your short story.

A woman named ______________________________ returned home.

She lived in ______________________________.

She met up with her old neighbor, ______________________________.

Margaret says that she has decided to ______________________________

______________________________.

She feels ______________________________

because ______________________________.

Helen gives her ______________________________.

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UNIT 6

Beyond Reality

What do other worlds teach us about our own?

Genre Focus: **SCIENCE FICTION AND FANTASY**

Texts

Paired Readings

854 The Big Idea: Content Vocabulary

856 Manuel and the Magic Fox
Ekaterina Sedia **FANTASY**

871 The Dark Is Rising
Susan Cooper **FICTION**

875 There Will Come Soft Rains
Sara Teasdale **POETRY**

877 There Will Come Soft Rains
Ray Bradbury **FICTION**

890 The War of the Worlds
H. G. Wells **SCIENCE FICTION**

900 Literary Focus: The Contemporary Period – Fragmentation and Pastiche

906 Everybody Out (from 'What If?')
Randall Munroe **INFORMATIONAL TEXT**

919 What Does American Democracy Mean to Me?
Mary McLeod Bethune **ARGUMENTATIVE TEXT**

922 Spaceships
Derrick Harriell **POETRY**

930 Universal Declaration of Human Rights
The United Nations Commission on Human Rights **INFORMATIONAL TEXT**

944 How Hare Drank Boiling Water and Married the Beautiful Princess
Raouf Mama **FANTASY**

948 Children of Blood and Bone
Tomi Adeyemi **FANTASY**

961 Vocabulary Review

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Extended Writing Project and Grammar

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Planning Research
Evaluating Sources
Research and Notetaking

980 Draft
Improving Writing
Critiquing Research
Paraphrasing
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996 Revise
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English Language Learner Resources

1006 The Visitor from the Future
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1016 H. G. Wells: Fiction of the Future
INFORMATIONAL TEXT

1031 Text Fulfillment through StudySync

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Author Biographies

TOMI ADEYEMI

Tomi Adeyemi is a Nigerian–American writer based in San Diego, California, whose debut young adult fantasy novel, *Children of Blood and Bone* (2018), is rooted in West African mythology. Set in the mythical land of Orïsha, it weaves a fantastical narrative about the maji, Orïsha's darker-skinned inhabitants, and the descendants of magic-wielders who were reduced to serfdom and slavery over time. Part of an Afrofuturist tradition, the book resonates with the social and cultural realities of the present.

MARY MCCLOUD BETHUNE

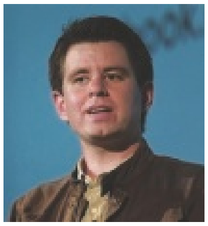
Born to formerly enslaved parents in South Carolina, Mary McCleod Bethune (1875–1955) was the only one in her family to attend school. From these humble beginnings, Bethune went on to become a teacher, founding both a school and a hospital in Daytona, Florida. Later, she helped found the National Council for Negro Women, served as an adviser to President Roosevelt, and was part of the delegation that drafted the United Nations Charter.

RAY BRADBURY

A prolific writer of speculative, dystopian, and science fiction, Ray Bradbury (1920–2012) wrote more than fifty books in his lifetime, including *The Martian Chronicles* (1950) and *Fahrenheit 451* (1953). His short story "There Will Come Soft Rains" (1950), about a mechanized house that slowly reveals the past lives of its absent inhabitants, was inspired by a photograph he saw after the bombing of Hiroshima. When asked in a Paris Review interview why he writes science fiction, he responded, "Science fiction is the fiction of ideas."

SUSAN COOPER

Susan Cooper (b. 1935) is best known for her popular five-book fantasy saga *The Dark is Rising* (1965–1977), inspired by the mythology and Arthurian legends of her native England. In the second book in the sequence, the protagonist seeks six magical Signs that when united become a powerful weapon against the Dark. Although Cooper wrote these tales after moving to New England in 1963, they are reminiscent of the landscapes she inhabited as a child, their melancholic tone due in part to her own nostalgia.



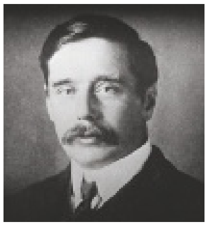
RANDALL MUNROE

Randall Munroe (b. 1984) grew up in Easton, Pennsylvania, where he attended a math and science high school before earning a degree in physics and landing a job at NASA. Munroe leverages his background in physics to write his blog, *What if?*, where he answers hypothetical questions submitted to him by his readers. His responses to these questions (like "Is there enough energy to move the entire current human population off-planet?") have been compiled into a book of the same name.

SARA TEASDALE

Born in St. Louis, Missouri, Sara Trevor Teasdale (1884–1933) became an active member of poetry circles in Chicago and New York in her lifetime and received public admiration for the lyricism and lucidity of her poems. "There Will Come Soft Rains," included in her collection *Flame and Shadow* (1920), describes the overgrowth of an abandoned battlefield and became the focal point of Ray Bradbury's story of the same name that he wrote a few decades later.

H. G. WELLS



When "The War of the Worlds" was broadcast as a radio play in 1938, many listeners panicked, thinking Orson Welles's radio adaptation of the fictional story by H. G. Wells (1866–1946) about a Martian invasion in southern England was real. In books like *The Time Machine* (1895) and *The Invisible Man* (1897), Wells, considered a pioneer of the science fiction genre, extrapolated alternate realities from the social, scientific, and technological realities of his time.

DERRICK HARRIELL

Born and raised in Milwaukee, Wisconsin, Derrick Harriell has family ties to Tuscaloosa, Alabama, including his paternal grandfather, Dock Cotton, one of the many family members who inspired Harriell's first poetry collection, *Cotton* (2010). At the core of this collection is the history of African-American migration within the United States, and the distancing of cultures, generations, and families over time and space. In "Spaceships," a child recalls a visit from some older relatives, describing their appearance as "out of this world."

RAOUF MAMA

The folk tales that internationally acclaimed storyteller Raouf Mama (b. 1956) performs come out of the oral tradition of the Fon people, the ethnic majority of his native Benin. Some of the characters and themes of Mama's stories would be familiar to people in Brazil, Cuba, Haiti, and other Caribbean countries, which share aspects of the culture and oral tradition of Benin. Mama's allegorical tales have been collected in books including *"Why Goats Smell Bad" and Other Stories from Benin* (1998) and *Why Monkeys Live in Trees* (2006).

EKATERINA SEDIA

Born in Moscow, Ekaterina Sedia (b. 1970) bases many of her fantasy novels, including *The Secret History of Moscow* (2007) and *The Alchemy of Stone* (2008), on the cultural and political history of her native Russia. Generally considered urban fantasy, Sedia's stories and novels also frequently incorporate traditional folklore, but give a contemporary twist. In "Manuel and the Magic Fox" (2006), the figure of the fox possesses certain features from both Native-American and Japanese folklore.

THE UNITED NATIONS COMMISSION ON HUMAN RIGHTS

Former First Lady Eleanor Roosevelt chaired the Universal Declaration of Human Rights drafting committee, formed in the wake of World War II as a means of preventing the atrocities of that war from ever recurring. Other members of the committee included Vice-Chairman Peng Chung Chang of China and Committee Rapporteur Charles Malik of Lebanon. The Declaration was adopted by the United Nations General Assembly in 1948 and has since become the foundation for international human rights law.

The Big Idea: Content Vocabulary

Terms about Change

In this lesson, we will be learning and using words or terms related to the topic of change. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
aftermath	noun	the consequences or effects of an important and harmful event	It was very expensive and took many years to clean up the aftermath of the last hurricane in this region.
associate	verb	to connect one person, place, or thing with another	I typically associate books with a library, but it offers numerous other ways for acquiring information.
cautionary	adjective	giving a warning	A cautionary story I have read is that of "The Three Little Pigs." The lesson I learned is that it's better to be careful and do things right because you're better off in the long-run.
dystopian	adjective	relating to a dark future in which people are treated unfairly	No one's thoughts are safe inside their minds anymore in the dystopian world of this novel.
parallel	noun	something equal or similar in comparison.	There were definitely parallels between my struggles and those of my mother.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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Manuel and the Magic Fox

FANTASY
Ekaterina Sedia
2006

Introduction

Ekaterina Sedia (b. 1970) was born in Moscow and later immigrated to the United States. In 2009, she won the World Fantasy Award for *Paper Cities: An Anthology of Urban Fantasy.* As a professor of biology, her background in science and literature provides a unique perspective in her stories, many of which feature a contemporary twist on traditional folklore. For instance, the fox is a common character in many folklore traditions. Widely associated with superior intelligence and cunning, the fox in many cultures also has magical powers, including self-transformation, or shapeshifting. In “Manuel and the Magic Fox,” we see the fox from two different cultural perspectives, Native American and Japanese. Manuel, a Native American boy, is steeped in stories about a “trickster” fox. Struggling to care for his ailing mother, Manuel is grateful when a mysterious new friend arrives to help him, but when he begins to notice her odd, secretive behavior, he worries whether he should trust her.

"A small fox, his fur as bright as a flame, sat in the shadow of the ridge, smiling at him."

NOTES

1 Manuel Lainez walked across the reddish sand of the Playas Valley. The sun almost touched a low mountain range that hid the town of Lordsburg from view, and Manuel picked up his step. He had **lingered** at the Navajo reservation[1] for too long, in thrall to his uncle's tales, and now he hurried back home, to the Pueblo, the crisp April air invigorating his every step.

Pueblo architecture (Taos, New Mexico)

2 His uncle Tobi tried to tempt Manuel to stay at the reservation overnight, and miss the Mass tomorrow morning. He could never resist making a dig at the Pueblo and their love of the Spaniards and the Spaniards' church. Manuel would've agreed, if it weren't for his fear of his mother's ire. She was most vocal in her disapproval of Manuel spending time in the company of "that legless drunk." Manuel did not think his mother cruel—she had been kind to uncle Tobi when he came home from Germany last year. Manuel guessed that now she was angry because uncle Tobi had lost only his legs in the war, while Manuel's father had lost all of him.

3 Manuel was determined to get home before dark, but he halted his steps once he noticed tracks on the sand. At first he thought it was a coyote, but the tracks were much too small. They led in the same direction as the Pueblo, and Manuel decided to follow them, as long as he did not stray from his path.

4 The tracks weaved between the sand ridges and **circumvented** the patches of cacti. This land was so dry that it was hard to imagine the lush farms of Pueblo that lay just a mile to the east. Manuel's shadow grew longer with every step, but he kept his nose to the ground, following the delicate chain of small four-toed prints.

---

[1] **reservation** a legally-designated area of land within US borders which is federally recognized to be managed and governed by a Native American tribe

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NOTES

5 He crested a sand ridge and looked down, into the green of the valley and the scattering of the adobe roofs. From this distance, the village looked like a giant beehive, with its interconnected buildings piled on top of each other, most of them lopsided with the added rooms. Manuel adjusted the shoulder strap of his satchel, and noticed that the tracks ended abruptly. Manuel squinted, hard pressed to believe his eyes. A small fox, his fur as bright as a flame, sat in the shadow of the ridge, smiling at him.

6 The story of the Trickster Coyote and his companion Fox was still fresh in Manuel's mind. Fox was the only one who was ever able to outsmart the Coyote, and the thought filled Manuel with respect. He knew that the Trickster and the company he kept were not friends of the people; on the other hand, if one encountered any **malevolent** forces, he should do his best to **appease** them—that was simple common sense.

7 "Here, Mr. Fox," Manuel said. "Are you hungry?"

8 The fox wagged his tail and crept closer, the black rubbery lips curled to show his white teeth.

9 Manuel took his satchel off his shoulder, and felt inside. Uncle Tobi never sent him home without a snack for the road, and Manuel took out a half-eaten SPAM sandwich. "You want this?" he said to the fox.

10 The fox approached, in cautious mincing steps, and its white teeth snatched the sandwich from Manuel's fingers. The fox ate as if he was completely famished—the sandwich was gone before it even touched the ground, and the fox licked his face with a small, red tongue.

11 Manuel laughed. "You want some more, don't you?" he said. "I know it's tough being a fox these days. Hardly any livestock around, and all the people going to and fro. It's war, you see." He looked for more food as he spoke, and the fox's eyes never strayed from the satchel decorated with white and black glass beads.

12 "Sorry, Mr. Fox," Manuel said. "All I have is some cornbread, but foxes do not eat that kind of stuff, I suppose."

13 The fox's tail drummed on the ground, as if he were trying to say, "*I'll* tell you what foxes eat."

14 Manuel offered a chunk of yellow bread on his palm, and the fox devoured it as enthusiastically as the first offering.

15 "That's it, Mr. Fox." Manuel heaved the satchel back onto his shoulder. "I know it's not much. You better stay away from the village. But next time I'm coming this way I'll bring you something."

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NOTES

16 The fox backed into the elongated blue shadows of the ridge, and disappeared from sight. Manuel blinked, and realized that the sun had set. He ran down the ridge, toward the scattered lights of the village.

17 His heart fluttered with anticipation of a scolding as he opened the screen door that led to their first-story apartment. He half-hoped that he would be able to sneak to his room undetected and pretend that he was home hours ago, but he heard a female voice that belonged to one of the neighbors, and a low, resonant baritone of the village priest, coming from the living room.

18 Worried, he looked into the shadows of the living room, disrupted by a single flame of a kerosene lamp[2]. "What's going on?"

19 "Manuel!" the neighbor, an old Zuni[3] woman with a smooth skin and a kindly face, said. "Your mother is not well. Where have you been?"

20 "Visiting uncle Tobi," Manuel said, his guilt washing over him like a hot wave. "What's wrong with Mom?"

21 "The doctor said it's a stroke," the priest said. "There's nothing he can do for her—it just has to run its course."

22 "Will she be okay?" Manuel said.

23 The old priest steepled his wrinkled hands. "We can pray, Manuel. We can pray."

• • •

24 Manuel prayed. He prayed to Jesus and to the Virgin, to the ancestors and other benevolent spirits, kachinas. Two days had passed, but still all sounds reached Manuel through a thick blanket of his shock, and seemed far away. With his mother laid up, he found himself caring for the garden and the house. His mother regained consciousness, but seemed to have lost much of her memory. She confused Manuel with her husband, and occasionally with her father. The left half of her body was paralyzed, and Manuel avoided looking into her face, slack and suddenly alien.

25 The neighbors helped the best they could—some brought food over, and one kind soul even let Manuel borrow his radio. The apparatus sat on the living room table, and distracted Manuel from his private, small grief by the reports of large and important events. His mother listened too, frowning

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[2] **kerosene lamp** a handheld lamp that burned liquid fuel for light
[3] **Zuni** a member of a Pueblo Indian people of western New Mexico

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NOTES

SAMPLE ANNOTATION

Literary Elements

The details about the setting and Manuel's inner conflict reveals a lot about his character. Manuel is going through a hard time while he struggles to care for his ailing mother. He cares about other people and their troubles, though.

every time the news from the front came in. There was also an unrest in the Japanese relocation center at Santa Fe; there was another one at Lordsburg. They were just a few miles west of the Pueblo, and as he swept the earthen floor clean, Manuel contemplated whether it was something he should be worried about.

26 His mother moaned, and Manuel came closer. “What do you need, Mom?”

27 Her right eye stared at him with unexpected lucidity. “What day is it, Manolo?”

28 “It's Tuesday, Mom.”

29 “Why aren't you at school?”

30 “I couldn't leave you alone,” he said.

31 She lifted her right arm and wriggled her fingers in a vaguely dismissive gesture. “You have to be at school. If I need anything, I'll holler and Mrs. Valdez from upstairs will check on me. Go.”

32 Manuel obeyed out of habit. He sat through an hour of English with Father Domenico. The thick whitewashed walls of the school still retained the chill of early spring. Manuel did not hear a word, too busy worrying. Last Christmas, when they received the news of his father's death, Manuel bore it like a man. Maybe it was easier because he had died so far away, and in his secret heart Manuel could still hope that a mistake was made, and father would come home one day, when the war was over. Perhaps, they said that he was dead as a cover up; perhaps, he was recruited as one of the code talkers, all of whom were Navajo. He could not pretend the same way with his mother who lay in her room, her left leg and arm as useless as logs, her spit trailing onto the pillow.

33 “Manuel.” Father Domenico stood over him, his long fingers tucked into the sleeves of his brown Franciscan robe. “Are you paying attention?”

34 “No, Father,” Manuel said. The faces of his classmates all turned toward him—everyone knew that his mother was ill and perhaps dying. There were no secrets in the Pueblo.

35 Father Domenico nodded. “I understand. I won't call on you today, and if you need to miss a day or two, go ahead. Just make sure that you keep up with your school work.”

36 “Thank you, Father.” Manuel almost choked on his words—if the normally stern Franciscan was so kind, then things were really bad.

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37 Manuel contemplated going to the reservation to ask uncle Tobi for help. Then again, what could he do? Uncle Tobi was great for stories, but not much else.

38 Manuel daydreamed for the rest of the school day, and ran home as quickly as his legs would carry him. He burst through the door and ran to his mother's room. "Mom, how are you?"

39 She opened her eyes. "I'm fine, Manolo. The girl cleaned the place, and made me some squash soup."

40 "What girl?" Manuel asked.

41 His mother gave half a shrug. "I don't know. A pretty girl, strange-looking. I think her name was Tomiko."

42 Manuel was certain that there was no such girl, especially not with such a weird name. He suspected that mother got confused again, mistaking round Mrs. Valdez for a pretty girl. "Sure, Mom."

43 The house was indeed clean—and much nicer than he would've ever accomplished. The floors were swept, the furniture was dusted, and a pot of sweet-smelling squash soup sat on the stove. He tasted it, and thought that it was unusual but good. He then went upstairs to thank Mrs. Valdez.

44 The woman rounded her eyes. "What are you talking about? I went downstairs once this morning." She motioned toward the stove. "I was just baking some cornbread for your Mom."

45 All the other neighbors also denied their responsibility for helping Manuel out. Moreover, no one had seen a girl matching the description.

46 The next day he left the school early, and crouched down as soon as he entered his yard. He bent low and ran through the garden to approach the house from the side. He peeked in through the kitchen window, and drew a sharp breath. There was indeed a young girl, perhaps a year older than Manuel. She sat by the kitchen table, mending one of Manuel's old shirts, and sung to herself in no language he knew. Her golden face was bowed, and Manuel could only see her high cheekbone and almond shaped eye half-hidden behind the long eyelashes.

47 Manuel tiptoed back to the door, and entered the house as quietly as a mouse. He saw the girl's shoes, black patent leather mary-janes, standing demurely by the wall.

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48 She startled when he entered the kitchen, and stood, her white dress printed with blue flowers resembling a fluttering moth.

49 “It’s okay,” he said. “I’m Manuel. Thank you for helping us.”

50 The girl blushed. “It’s my pleasure. I’m Tomiko.”

51 “Are you new here?” Manuel said.

52 She nodded. “I’ve been hiding in the desert for the past few days.” She looked down at the sewing clutched in her small hands. “I was in the camp by Lordsburg.”

53 Manuel let out a slow breath. “You’re Japanese? You’ve escaped from the relocation center?”

54 Her sweet smile grew tense. “‘Relocation center’? That’s as much of an understatement as a ‘reservation’.”

55 Manuel opened his mouth to answer, and closed it again. The girl was right. “This Pueblo here is not really a reservation,” he finally managed.

56 “I know,” she said. “But you have relatives on the Navajo reservation, don’t you?”

57 “How did you know that?”

58 “I saw you a few days back,” the girl said.

SAMPLE ANNOTATION

Literary Elements

Manuel doesn’t know Tomiko, and he doesn’t trust her yet. He doesn’t hesitate to help her, however. He invites her to stay in his home. This shows that Manuel is willing to take risks to help others. Is this part of a bigger theme?

59 “Oh. Yes, I do have relatives there.” Manuel let his mouth do the talking, but something did not add up. The girl seemed too clean, too pristine for someone who lived in the desert for several days. And why did she still linger here?

60 She must had seen the mistrust and **apprehension** on his face; she smiled, showing her white, small teeth. “I have family there, you know. I wish I could stay with them. But that place was too terrible. All the barbed wire . . . I just couldn’t.”

61 Manuel sat down next to the girl, and touched her smooth forearm with his fingertips. “You can stay here,” he said. “If you want to, of course.”

62 “Thank you. I think I might.” Tomiko’s face brightened. “Let’s go and see how your mom is doing.”

. . .

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63 Tomiko stayed, and Manuel and his mother grew used to her presence. Content that Tomiko would keep an eye on his mother while he was gone, Manuel went to school every day. When he came home, he did his chores in the garden and around the house. With Tomiko around, he felt renewed and confident that everything would work out fine.

64 At night, Manuel told her some of the stories he learned from uncle Tobi—how Coyote caused the flood when he stole the Water Monster's baby, and how he taught witchcraft to a maiden.

65 "You know your legends," Tomiko said once. "I thought you might have forgotten, going to the Catholic school and all."

66 "Most Pueblo have been christened," Manuel said. "But we still remember our ancestors. And my father is . . . was a Navajo, and I know the legends of his people as well."

67 Tomiko smiled. "People always bring their legends with them, no matter where they go. The Japanese have legends too, you know."

68 "Tell me some."

69 She regaled him with tales of ghosts and faceless spirits, of the werefoxes and the demons, oni, who caused the storms. They never noticed the passage of time.

70 One night they sat on the porch, trading stories and looking at the stars. The sky was clear and the stars hung over the desert, yellow and fuzzy and alive. Tomiko grew restless. She did not seem to hear Manuel, and sighed often.

71 "What's going on?" Manuel asked.

72 Tomiko smiled and shook her head.

73 He let it go, and soon went to bed. As soon as he turned off the lights he heard a light rustling in the garden. He looked outside, and saw a small red fox. She stood a moment, her sharp muzzle raised toward the sky, gave a bark, and ran out of the yard, to the desert.

74 Manuel told himself that there was no need to worry, but anxiety gnawed at him. He went to check on his mother. She slept, her face peaceful and whole, mended by the dreams.

75 Manuel slept fitfully that night. Soon after the sun rose, he heard scraping at the front door, and then quick footsteps. He jumped out of bed, and ran to the living room just in time to see Tomiko put something onto the closet shelf and close the door.

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76 He almost forgot about that episode when Tomiko disappeared again. And again. He could detect no pattern in her behavior—sometimes, a week went by without an incident, and sometimes she was gone almost every night. No matter how hard he pressed, she refused to answer his questions, and only begged him to trust her.

77 Her plea was enough at first; later, Manuel grew resentful that she asked for his trust, while she did not offer hers. One day, while Tomiko worked in the garden, tying the tender squash sprouts to the trellises, Manuel went to the living room and opened the closet door. He felt around in the darkness, unsure of what he was searching for, but determined to find out Tomiko's secret. His hand groped in the back shelves until he grabbed a hold of something soft. A fox skin.

78 He took the skin out and marveled at the bright red color with white markings on the chest, stomach, and the tip of the tail. As small as Tomiko was, it was hard to imagine her fitting into this tiny skin; yet there was no doubt in his mind that she did—the small fox he had met in the desert, the fox in his garden was Tomiko. Manuel took the skin and stalked to his room. He hid the skin in the bottom of the chest under his bed, and went outside.

79 He helped Tomiko in the garden until the nightfall. They went inside to feed Manuel's mother, and then sat on the porch, eating supper and looking at the moon. It seemed to look back at them, round and scuffed like an old silver coin.

80 Tomiko slapped her hands on her knees. "Well, it's getting late. I'm turning in."

81 "Good-night," Manuel said. He felt a little guilty but at the same time curious at what Tomiko would do.

82 He heard her go to the living room, where she usually slept on an old army cot. He lay in his bed, awake, his eyes closed, smiling to himself as he imagined the frustration on Tomiko's oval face. Her footsteps ran across the hall, and she stood in the doorway, basked in the ghostly moonlight. For the first time Manuel felt a chill in her presence—he realized that she was not human. He also remembered that Coyote and his company were not friends of people.

83 "Give me back my skin." Her voice sounded calm, but he could detect the underlying white-hot anger.

84 Manuel pulled his blanket all the way up to his chin, in an instinctive gesture of a scared child. "I don't have it."

85 "Don't lie to me, Manuel. Give me back my skin."

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86 He held his ground despite his unease. “Why? You won’t tell me what you’re doing out there. It must be something bad if you’re not telling me.”

87 “It’s none of your concern. Give me back my skin.”

88 “Or what?” he taunted.

89 He saw her shoulders slump, as if her spirit was suddenly knocked out of her. “Nothing,” she said in a breaking voice full of close tears, and ran out of the room.

90 Manuel reached under the bed and took the fox skin out of the chest. He felt rotten for making her so upset. Let her keep her secrets, he thought. She was just a young girl, not a monster.

91 Tomiko was not in the living room. He could not find her anywhere—neither in his mother’s room nor in the garden. His disgust at himself was **supplanted** by fear. What would she do out there in the desert, by herself and in human form? She had neither the fox’s endurance, nor its fast legs, nor its sharp teeth.

92 He stayed up all night, listening to the wind coming from the desert, and watching the moon make its solemn track across the sky. The moon set, and the first orange stripes of the sunrise reminded him of the fox’s skin that lay useless on his bed.

93 Manuel did not go to school, and made some tea for his mother. He went about the usual chores, but his heart was breaking at the thought of Tomiko alone in the desert. A million things could happen there at night, most of which he did not even want to think about.

94 He saw Tomiko from the kitchen window as he washed the dishes after lunch. Even from a distance he could see that her clothes were dirty, and her steps—tired. Her mary-janes were not meant for the desert.

95 Manuel ran outside, and threw his arms around Tomiko.

96 She seemed too exhausted to recoil—she just smiled weakly, her teeth gleaming in her dirty face. Her hair, long and black, was covered with sand and dust. Manuel took her hand, and studied the grime that covered it, the broken and stained fingernails, the bleeding fingertips.

97 “It’s hard to dig with these hands,” she said.

98 With a flash of insight, he realized that every night she was gone she went to the relocation camp, trying to dig a tunnel. It was a naïve, useless gesture, but the sincerity and selflessness of it brought tears dangerously close to his eyes.

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99 He shook his head. “You should’ve told me. I would’ve come with you and brought a shovel.”

100 “I did not want to attract attention,” Tomiko said. “And it would’ve been too dangerous for you—what if you were caught?”

101 “I was about to give you your skin back,” Manuel said. “I’m really sorry.”

102 She smiled, a hint of mischief showing through her fatigue. “I should’ve told you a story about a man who married a fox girl and hid her skin. She was going to stay with him, but was so angered by his betrayal that she stole the skin back and left forever.”

103 Manuel looked at the ground by his feet. “I’m sorry.”

104 She laughed. “It’s a good thing we don’t live in a fairy-tale, isn’t it?”

105 He laughed too, relieved. “Does it mean you’re not going to leave?”

106 Tomiko took his hand. “How could I? If people don’t abandon their legends, why would the legends abandon them?”

107 They walked back to the house where the sick woman was waiting for them, and the fox skin lay crumpled on the floor.

108 “Tomorrow night,” Manuel said, “I’ll bring a shovel.”

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MANUEL AND THE
MAGIC FOX

First Read

Read "Manuel and the Magic Fox." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. When and where does "Manuel and the Magic Fox" take place? Cite specific evidence from the story or make inferences drawn from the text to support your answer.

2. When Manuel's mother says, "I'm fine, Manolo. The girl cleaned the place, and made me some squash soup," Manuel thinks his mother is confused. Why does he think that? Explain.

3. With Tomiko around to help, Manuel says he is "renewed and confident." Later in that section, Manuel begins to experience anxiety and, ultimately, resentment of Tomiko. What causes Manuel's change of heart? Cite specific evidence from the story to support your answer.

4. The Latin root *circum-* means "around," appearing in such words as *circumnavigate* and *circumscribe*. With this in mind, along with any relevant context clues, write your best definition of the word **circumvent** as it appears in the text.

5. Which context clues in the passage helped you figure out the meaning of **apprehension** as it is used in paragraph 60? Write your definition of the word *apprehension* and explain how you figured out the meaning of the word.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text.
Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the story takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ What problem do the characters face and have to resolve?
- ✓ How does the setting influence the characters and their development?
- ✓ How do the interactions between the characters contribute to the development of the plot?
- ✓ How does the setting affect the plot and, in particular, the problem the characters face and must solve?
- ✓ How do the events in the plot impact the characters and their development?

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Reread paragraphs 6–11 of "Manuel and the Magic Fox." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on how Manuel responds to plot events in paragraphs 6 and 7, the reader can conclude that —

   ○ A. Manuel is fond of all animals that he finds in the wild.
   ○ B. it is difficult for Manuel to establish trust with people.
   ○ C. Manuel is kind-hearted and treats things he encounters with care.
   ○ D. it is not important for Manuel to remember the folktales of his community.

2. Based on the interactions between characters in paragraphs 9–11, the reader can conclude that a possible theme is—

   ○ A. generosity can cost you more than you're willing to give.
   ○ B. times of crisis can bring out the best in people.
   ○ C. life in the desert can be very difficult.
   ○ D. pets can bring people great joy.

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MANUEL AND THE
MAGIC FOX

Close Read

Reread “Manuel and the Magic Fox.” As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. One of the major events in the story is a stroke suffered by Manuel’s mother. Identify Manuel’s reaction to his mother’s illness, and explain how that reaction helps develop a theme.

2. In both Native American and Japanese folklore, the fox is portrayed as a trickster—a smart and cunning character who rejects normal rules of behavior and uses trickery to accomplish goals. Identify and analyze evidence from this story that supports the idea of Tomiko as a trickster. Discuss how her behaviors and motivations influence the resolution of the conflict.

3. Identify how Manuel’s struggle to influence other characters’ behaviors relates to the story’s plot.

4. “Manuel and the Magic Fox” is an example of magical realism. The world of the story is mostly realistic with a few magical elements. Identify a magical element from the story, and explain what it teaches us about our own world.

LITERARY ANALYSIS

WRITE

Describe Tomiko from “Manuel and the Magic Fox” and how the reactions and responses of this character relate to and influence the plot of the text. How does Tomiko behave? How do her interactions with other characters and events reveal a theme in the story? Be sure to include evidence from the text in your response.

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The Dark Is Rising

FICTION
Susan Cooper
1973

Introduction

Susan Cooper (b. 1935) is the winner of numerous literary awards recognizing her work in young adult literature, including the Hans Christian Andersen Award and the Newbery Medal. Her writing, including *The Dark Is Rising*, is frequently inspired by the mythology and lore of her native England. In this novel, the world suddenly changes, and young Will is forced to confront the forces of evil. The conflict between Light and Dark intensifies as he attempts to acquire the six great Signs, so that good can prevail. In this excerpt, Will ventures off to explore his strange new surroundings.

"And when he looked back through the window, he saw that his own world had gone. . . ."

NOTES

from "Midwinter Day"

1 He was woken by music. It **beckoned** him, lilting and insistent; delicate music, played by delicate instruments that he could not identify, with one rippling, bell-like phrase running through it in a gold thread of delight. There was in this music so much of the deepest enchantment of all his dreams and imaginings that he woke smiling in pure happiness at the sound. In the moment of his waking, it began to fade, beckoning as it went, and then as he opened his eyes it was gone. He had only the memory of that one rippling phrase still echoing in his head, and itself fading so fast that he sat up abruptly in bed and reached his arm out to the air, as if he could bring it back.

2 The room was very still, and there was no music, and yet Will knew that it had not been a dream.

3 He was in the twins' room still; he could hear Robin's breathing, slow and deep, from the other bed. Cold light glimmered round the edge of the curtains, but no one was stirring anywhere; it was very early. Will pulled on his rumpled clothes from the day before, and slipped out of the room. He crossed the landing to the central window, and looked down.

4 In the first shining moment he saw the whole strange-familiar world, glistening white; the roof of the outbuildings mounded into square towers of snow, and beyond them all the fields and hedges buried, merged into one great flat expanse, unbroken white to the horizon's brim. Will drew in a long, happy breath, silently rejoicing. Then, very faintly, he heard the music again, the same phrase. He swung round vainly searching for it in the air, as if he might see it somewhere like a flickering light.

5 "Where are you?"

6 It had gone again. And when he looked back through the window, he saw that his own world had gone with it. In that flash, everything had changed. The snow was there as it had been a moment before, but not piled now on roofs or stretching flat over lawns and fields. There were no roofs, there were

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no fields. There were only trees. Will was looking over a great white forest: a forest of **massive** trees, sturdy as towers and ancient as rock. They were bare of leaves, **clad** only in the deep snow that lay untouched along every branch, each smallest twig. They were everywhere. They began so close to the house that he was looking out through the topmost branches of the nearest tree, could have reached out and shaken them if he had dared to open the window. All around him the trees stretched to the flat horizon of the valley. The only break in that white world of branches was away over to the south, where the Thames ran; he could see the bend in the river marked like a single stilled wave in this white ocean of forest, and the shape of it looked as though the river were wider than it should have been.

7 Will gazed and gazed, and when at last he stirred he found that he was clutching the smooth iron circle threaded on to his belt. The iron was warm to his touch.

8 He went back into the bedroom.

9 "Robin!" he said loudly. "Wake up!" But Robin breathed slowly and rhythmically as before, and did not stir. He ran into the bedroom next-door, the familiar small room that he had once shared with James, and shook James roughly by the shoulder. But when the shaking was done, James lay motionless, deeply asleep.

10 Will went out on to the landing again and took a long breath, and he shouted with all his might: "Wake up! Wake up, everyone!"

11 He did not now expect any response, and none came. There was a total silence, as deep and timeless as the blanketing snow; the house and everyone in it lay in a sleep that would not be broken.

12 Will went downstairs to pull on his boots, and the old sheepskin jacket that had belonged, before him, to two or three of his brothers in turn. Then he went out of the back door, closing it quietly behind him, and stood looking out through the quick white vapour of his breath.

13 The strange white world lay stroked by silence. No birds sang. The garden was no longer there, in this forested land. Nor were the outbuildings nor the old crumbling walls. There lay only a narrow clearing round the house now, hummocked with unbroken snowdrifts, before the trees began, with a narrow path leading away. Will set out down the white tunnel of the path, slowly, stepping high to keep the snow out of his boots. As soon as he moved away from the house, he felt very much alone, and he made himself go on without looking back over his shoulder, because he knew that when he looked, he would find that the house was gone.

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14 He accepted everything that came into his mind, without thought or question, as if he were moving through a dream. But a deeper part of him knew that he was not dreaming. He was crystal-clear awake, in a Midwinter Day that had been waiting for him to wake into it since the day he had been born, and, he somehow knew, for centuries before that. *Tomorrow will be beyond imagining* . . . Will came out of the white-arched path into the road, paved smooth with snow and edged everywhere by the great trees, and he looked up between the branches and saw a single black rook flap slowly past, high in the early sky.

15 Turning to the right, he walked up the narrow road that in his own time was called Huntercombe Lane. It was the way that he and James had taken to Dawsons' Farm, the same road that he had **trodden** almost every day of his life, but it was very different now. Now, it was no more than a track through a forest, great snow-burdened trees enclosing it on both sides. Will moved bright-eyed and watchful through the silence, until, suddenly, he heard a faint noise ahead of him.

16 He stood still. The sound came again, through the muffling trees: a rhythmical, off-key tapping, like a hammer striking metal. It came in short irregular bursts, as though someone were hammering nails. As he stood listening, the world around him seemed to brighten a little; the woods seemed less dense, the snow glittered, and when he looked upward, the strip of sky over Huntercombe Lane was a clear blue. He realised that the sun had risen at last out of the **sullen** bank of grey cloud.

17 He trudged on towards the sound of hammering, and soon came to a clearing. There was no village of Huntercombe any more, only this. All his senses sprang to life at once, under a shower of unexpected sounds, sights, smells. He saw two or three low stone buildings thick-roofed with snow; he saw blue wood-smoke rising, and smelt it too, and smelt at the same time a voluptuous scent of new-baked bread that brought the water springing in his mouth.

Excerpted from *The Dark Is Rising* by Susan Cooper, published by Margaret K. McElderry Books.

NARRATIVE

WRITE

Following Susan Cooper's writing style, create a scene in which a character wakes up one morning and finds his or her world transformed as abruptly as Will's. How do the character's motivations and behaviors influence events in this new world?

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There Will Come Soft Rains

POETRY

Sara Teasdale

1920

Introduction

Sara Teasdale (1884–1933) was an American poet known for her skillful and expressive use of language to convey a wide spectrum of emotions and ideas. She was awarded the first Pulitzer Prize for Poetry in 1918 for her collection *Love Songs*. "There Will Come Soft Rains" appears in her follow-up collection, *Flame and Shadow,* and features images of an Earth uncaring toward a warring humanity.

“Robins will wear their feathery fire . . .”

NOTES

(War Time)

There will come soft rains and the smell of the ground,
And **swallows** circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum trees in tremulous white,

Robins will wear their feathery fire
Whistling their **whims** on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind **perished** utterly;

And Spring herself, when she woke at dawn,
Would **scarcely** know that we were gone.

A frog sitting on a pink water lily

PERSONAL RESPONSE

WRITE

Poet Sara Teasdale writes about the seasonal rebirth of nature during a time of war. What is the theme of this poem? Concentrate on the last two lines of the poem. How do these lines affect how you feel about the poem’s overall meaning?

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There Will Come Soft Rains

FICTION

Ray Bradbury

1950

Introduction

Ray Bradbury (1920–2012) was a prolific American author and screenwriter. Best known for his contributions to speculative, dystopian, and science fiction, Bradbury was awarded a National Book Foundation Medal, a National Medal of the Arts, and a Pulitzer Prize Special Citation. In his story “There Will Come Soft Rains,” an automated house gives instructions and prepares food and pastimes for absent inhabitants, revealing details of its former occupants’ lives. Published just five years after the United States dropped atomic bombs on Hiroshima and Nagasaki, Bradbury’s writing paints a picture of what remains in the aftermath of nuclear war.

"Until this day, how well the house had kept its peace."

NOTES

SAMPLE ANNOTATION

Literary Elements

The setting is a house with a lot of technology but no people. The clock goes off, and the stove makes breakfast, but there's no need for it all because there are no people. The house doesn't seem to realize that people aren't there. These actions are pointless.

1 In the living room the voice-clock sang, Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock! as if it were afraid nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. Seven-nine, breakfast time, seven-nine!

2 In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

3 "Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

4 Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

5 Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today . . ." And the rain tapped on the empty house, echoing.

6 Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

7 At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and **emerged** twinkling dry.

8 Nine-fifteen, sang the clock, time to clean. Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like

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mysterious invaders, they popped into their burrows. Their pink electric eye faded. The house was clean.

9 Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of **rubble** and ashes. This was the one house left standing. At night the ruined city gave off a radioactive[1] glow which could be seen for miles.

10 Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of thrown ball, and opposite him a girl, hand raised to catch a ball which never came down. The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer. The gentle sprinkler rain filled the garden with falling light.

11 Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from the only foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

12 It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

13 The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

14 Twelve noon.

15 A dog whined, shivering, on the front porch.

16 The front door recognized the dog voice and opened. The dog, once large and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

17 For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair,

NOTES

SAMPLE ANNOTATION

Literary Elements

The house seems to show itself to be not only the setting, but also a character here. It seems to have feelings and needs because it shows concern about "self-protection" and exhibits "paranoia." It "quivered," which shows its anxiety. It also interacts directly with the bird as if it were a character.

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[1] **radioactive** giving off radiation due to changes in the nuclei of atoms

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or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped like evil Baal[2] in a dark corner.

18 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here. It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich odor and the scent of maple syrup. The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

19 Two o'clock, sang a voice.

20 Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

21 Two-fifteen.

22 The dog was gone.

23 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

24 Two thirty-five.

25 Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis **manifested** on an oaken bench with egg salad sandwiches. Music played.

26 But the tables were silent and the cards untouched.

27 At four o'clock the tables folded like great butterflies back through the paneled walls.

28 Four-thirty.

29 The nursery walls glowed.

30 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films clocked though the well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still

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[2] **Baal** a god of the Semitic peoples, translated as "owner, master, lord"

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air butterflies of delicate red tissue **wavered** among the sharp aroma of animal spoors! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes. It was the children's hour.

31 Five o'clock. The bath filled with clear hot water.

32 Six, seven, eight o'clock. The dinner dishes **manipulated** like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

33 Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

34 Nine-five. A voice spoke from the study ceiling: "Mrs. McClellan, which poem would you like this evening?"

35 The house was silent.

36 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite . . .

37 "There will come soft rains and the smell of the ground,

And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum trees in tremulous white;
Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree,
If mankind perished utterly;
And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

38 The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

39 At ten o'clock the house began to die.

NOTES

SAMPLE ANNOTATION

Theme

The similarities between Teasdale's poem seem obvious here. Bradbury even includes the poem in his story. Teasdale writes that no one would care if mankind perished. And then Bradbury writes, "At ten o'clock the house began to die," just like the people who built it, and there is no one around to care.

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40 The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant! “Fire!” screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: “Fire, fire, fire!”

41 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

42 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

43 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which filled the baths and washed the dishes for many quiet days was gone.

44 The fire crackled up the stairs. It fed upon Picassos and Matisses[3] in the upper halls, like delicacies, baking off the oily flesh, **tenderly** crisping the canvases into black shavings.

45 Now the fire lay in beds, stood in windows, changed the colors of drapes!

46 And then, reinforcements.

47 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

48 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

49 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

50 The fire rushed back into every closet and felt of the clothes that hung there.

51 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run,

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[3] **Picassos and Matisses** Pablo Picasso (1881–1973) and Henri Matisse (1869–1954) were European artists who played a large role in transforming the modern art landscape in the twentieth century

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run! Heat snapped mirrors like the first brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

52 In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river . . .

53 Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with **sublime** disregard for the situation, read poetry aloud all in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

54 The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

55 In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

56 The crash. The attic smashing into the kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

57 Smoke and silence. A great quantity of smoke.

58 Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

59 "Today is August 5, 2026, today is August 5, 2026, today is . . ."

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THERE WILL COME SOFT RAINS

First Read

Read "There Will Come Soft Rains." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the house exhibit "a mechanical paranoia"? Explain this phrase in your own words.
2. What happens to the dog that visits the house? Explain with textual evidence.
3. What causes the fire toward the end of the story? Support your answer with evidence from the story.
4. Read the following dictionary entry:

   manifest
   man·i·fest / ‘ma-nə ‘fest/ *verb*

   1. display or show a quality or feeling by one's acts or appearance
   2. be evidence of something; prove
   3. become apparent through the appearance of symptoms
   4. appear

   Decide which definition best matches **manifested** as it is used in "There Will Come Soft Rains." Write the definition here and indicate which clues found in the text helped you determine the correct meaning of *manifested*

5. Use context to determine the meaning of the word **sublime** as it is used in "There Will Come Soft Rains." In your own words, write the meaning of *sublime* here, and be sure to indicate which words or phrases helped you define it. Then check a dictionary to confirm.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how literary elements interact in a text, note the following:

- ✓ where and when the story takes place, who the main characters are, and the main conflict, or problem, in the plot
- ✓ how the characters are developed throughout the text
- ✓ the effect that the setting and events in the plot have on the characters and their development throughout the text
- ✓ the effect of the setting and characters on key events of the plot
- ✓ the narrator's point of view and how it shapes what readers know about the characters in the story
  - first-person point of view, or when the narrator is a character in the story
  - second-person point of view, or when the narrator is telling the story to someone or to an audience
  - third-person point of view, or when the narrator is outside of the story

STEP 2: To analyze the interaction between character development, setting, and plot, consider the following questions:

- ✓ What is the setting?
- ✓ Who are the characters?
- ✓ How do the interactions between the characters contribute to the development of the plot?
- ✓ How does the setting affect the plot and, in particular, the problem the characters face and must solve?
- ✓ How do the events in the plot impact the characters and their development?

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Reread paragraphs 50–55 of "There Will Come Soft Rains." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on the setting details in paragraphs 50–52, the reader can conclude that—

○ A. The house seems to be winning the fight with the fire.
○ B. The house panics as the fire spreads and the voices die one by one.
○ C. The fire burns into every corner of the house but leaves the nursery untouched.
○ D. The fire does not affect the voices, and they continue shouting warnings.

2. The description of the events in the study show that the people who lived in the house valued—

○ A. jungle animals.
○ B. family meals.
○ C. poetry.
○ D. television.

3. Which of the following best explains how the events in paragraphs 54 and 55 reveal aspects of the house's "character"?

○ A. The house does not know how to stop its functions in the kitchen to focus on the fire.
○ B. The house does not have the same level of intelligence as humans.
○ C. The house does not realize that the family will never come back.
○ D. The house is afraid to stop its normal functions and perish in the fire.

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Reading Skill: Theme

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify two or more themes and track their development, note the following:

- ✓ the topics that the story focuses on
- ✓ whether or not the theme or themes are stated directly or implied
- ✓ details that develop each theme, such as:
  - details about the setting
  - images that are particularly strong or vivid
  - a narrator's point of view and perspective
  - characters' perspectives, thoughts, actions, and dialogue
  - the central conflict in the plot
  - messages about life that seem universal, or apply to all people
- ✓ ways in which the themes are similar and different

STEP 2: To analyze two or more themes and their development throughout the same or multiple literary texts, consider the following questions:

- ✓ What topics does the story focus on?
- ✓ What themes are suggested?
- ✓ When did you become aware of each theme? For instance, did the conclusion reveal a theme?
- ✓ How did each theme develop over the course of the story?
- ✓ How do the themes interact to create meaning in the story?
- ✓ How is the treatment of universal themes similar or different across multiple texts?

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Reread paragraph 14–20 of "There Will Come Soft Rains." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: The theme of this excerpt can be best described as—

○ A. "it is unwise to trust robot mice."
○ B. "technology can function perfectly yet still fail to save lives."
○ C. "those who abandon dogs are wicked."
○ D. "war does not affect animals."

Part B: Which of the following sentences from the text best supports the answer to Part A?

○ A. "Behind the door, the stove was making pancakes which filled the house with a rich odor and the scent of maple syrup."
○ B. "Twelve noon. A dog whined, shivering, on the front porch."
○ C. "The dog, once large and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience."
○ D. "The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped like evil Baal in a dark corner."

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THERE WILL COME SOFT RAINS

Close Read

Reread "There Will Come Soft Rains." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify the date, time, and place of the story. Explain the time frame in which the events occur and how these elements reveal the plot and overall theme.
2. Identify specific lines that reveal how machines have replaced the humans as characters in the story.
3. Identify the values and beliefs of the humans who lived in the house. Explain the relationship between their values and the setting.
4. In the story *The Dark Is Rising*, the author contrasts Will's reactions to strange surroundings with pleasant imagery of music and rhythm. Similarly, Sara Teasdale's poem "There Will Come Soft Rains" seems like a nature poem but is really an anti-war poem. Explain how Ray Bradbury contrasts his tone with the themes in his story "There Will Come Soft Rains." Explain how the contrast deepens the story's meaning.
5. Bradbury writes about a future world in "There Will Come Soft Rains." Identify details that show the story takes place in the future, and explain what his imagined world teaches us about our world today.

COMPARATIVE READING

WRITE

Think about the structure, including the order of events and conflict, in the novel excerpt from *The Dark Is Rising,* Sara Teasdale's poem, and Ray Bradbury's short story. Explain how the structures relate to the development of the themes in each text. How are the themes of the three texts similar? How are they different? Cite evidence from each text to support your ideas.

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The War of the Worlds

SCIENCE FICTION
H. G. Wells
1898

Introduction

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H. G. Wells (1866–1946) was one of science fiction's earliest writers. His works in the genre have influenced many of his contemporaries, including Ray Bradbury, Arthur C. Clarke, and Ursula K. Le Guin. Wells was nominated for the Nobel Prize in Literature four times, though he never won. As a futurist, his novels depict the dreams and hopes of society's future, including the invention of airplanes, space travel, and biological engineering. *The War of the Worlds* is one of his most famous works, the story of a "Martian" invasion in southern England. This excerpt shows the reaction of Martians when earthlings approach them.

"Suddenly there was a flash of light, and a quantity of luminous greenish smoke . . ."

from Chapter 5, "The Heat Ray"

1 After the glimpse I had had of the Martians emerging from the cylinder in which they had come to the earth from their planet, a kind of fascination paralysed my actions. I remained standing knee-deep in the heather[1], staring at the mound that hid them. I was a battleground of fear and curiosity.

2 I did not dare to go back towards the pit, but I felt a passionate longing to peer into it. I began walking, therefore, in a big curve, seeking some point of vantage and continually looking at the sand heaps that hid these new-comers to our earth. Once a leash of thin black whips, like the arms of an octopus, flashed across the sunset and was immediately withdrawn, and afterwards a thin rod rose up, joint by joint, bearing at its **apex** a circular disk that spun with a wobbling motion. What could be going on there?

3 Most of the spectators had gathered in one or two groups—one a little crowd towards Woking, the other a knot of people in the direction of Chobham. Evidently they shared my mental conflict. There were few near me. One man I approached—he was, I perceived, a neighbour of mine, though I did not know his name—and accosted. But it was scarcely a time for articulate conversation.

4 "What ugly brutes!" he said. "Good God! What ugly brutes!" He repeated this over and over again.

5 "Did you see a man in the pit?" I said; but he made no answer to that. We became silent, and stood watching for a time side by side, deriving, I fancy, a certain comfort in one another's company. Then I shifted my position to a little **knoll** that gave me the advantage of a yard or more of elevation and when I looked for him presently he was walking towards Woking.

6 The sunset faded to twilight before anything further happened. The crowd far away on the left, towards Woking, seemed to grow, and I heard now a faint murmur from it. The little knot of people towards Chobham dispersed. There was scarcely an intimation of movement from the pit.

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

I can picture what is happening in my head because of the narrator's use of imagery. I can infer that he has mixed feelings about the arrival of the aliens. The metaphor "I was a battleground of fear and curiosity" confirms my inference. The tone is tense.

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[1] **heather** a low-growing plant with small leaves and tiny flowers that grows wild on hills

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SAMPLE ANNOTATION

Morphology – Greek and Latin Roots and Affixes

I see the word spectators *in the first sentence of paragraph three on page 39. I know that the glasses some people wear are sometimes referred to as spectacles, and these allow people to see better. I think* spec *might be a Latin or Greek root that means "to see."*

. . .

7 Then I saw some cabmen and others had walked boldly into the sand pits, and heard the clatter of hoofs and the gride[2] of wheels. I saw a lad trundling[3] off the barrow of apples. And then, within thirty yards of the pit, advancing from the direction of Horsell, I noted a little black knot of men, the foremost of whom was waving a white flag.

8 This was the Deputation. There had been a hasty consultation, and since the Martians were evidently, in spite of their repulsive forms, intelligent creatures, it had been resolved to show them, by approaching them with signals, that we too were intelligent.

9 Flutter, flutter, went the flag, first to the right, then to the left. It was too far for me to recognise anyone there, but afterwards I learned that Ogilvy, Stent, and Henderson were with others in this attempt at communication. This little group had in its advance dragged inward, so to speak, the circumference of the now almost complete circle of people, and a number of dim black figures followed it at discreet distances.

10 Suddenly there was a flash of light, and a quantity of **luminous** greenish smoke came out of the pit in three distinct puffs, which drove up, one after the other, straight into the still air.

11 This smoke (or flame, perhaps, would be the better word for it) was so bright that the deep blue sky overhead and the hazy stretches of brown common towards Chertsey, set with black pine trees, seemed to darken abruptly as these puffs arose, and to remain the darker after their dispersal. At the same time a faint hissing sound became audible.

12 Beyond the pit stood the little wedge of people with the white flag at its apex, arrested by these phenomena, a little knot of small vertical black shapes upon the black ground. As the green smoke arose, their faces flashed out **pallid** green, and faded again as it vanished. Then slowly the hissing passed into a humming, into a long, loud, droning noise. Slowly a humped shape rose out of the pit, and the ghost of a beam of light seemed to flicker out from it.

13 Forthwith flashes of actual flame, a bright glare leaping from one to another, sprang from the scattered group of men. It was as if some invisible jet impinged upon them and flashed into white flame. It was as if each man were suddenly and momentarily turned to fire.

---

[2] **gride** a scraping or grating sound
[3] **trundle** moving slowly or heavily

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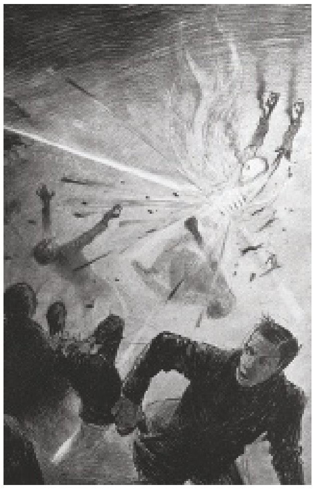
NOTES

14 Then, by the light of their own destruction, I saw them staggering and falling, and their supporters turning to run.

15 I stood staring, not as yet realising that this was death leaping from man to man in that little distant crowd. All I felt was that it was something very strange. An almost noiseless and blinding flash of light, and a man fell headlong and lay still; and as the unseen shaft of heat passed over them, pine trees burst into fire, and every dry furze bush became with one dull thud a mass of flames. And far away towards Knaphill I saw the flashes of trees and hedges and wooden buildings suddenly set alight.



An illustration of Martians attacking from a 1906 edition of *The War of the Worlds* by H. G. Wells. Illustration by Alvim Corrêa.

16 It was sweeping round swiftly and steadily, this flaming death, this invisible, inevitable sword of heat. I perceived it coming towards me by the flashing bushes it touched, and was too astounded and stupefied to stir. I heard the crackle of fire in the sand pits and the sudden squeal of a horse that was as suddenly stilled. Then it was as if an invisible yet intensely heated finger were drawn through the heather between me and the Martians, and all along a curving line beyond the sand pits the dark ground smoked and crackled. Something fell with a crash far away to the left where the road from Woking station opens out on the common. Forthwith the hissing and humming ceased, and the black, domelike object sank slowly out of sight into the pit.

17 All this had happened with such swiftness that I had stood motionless, dumbfounded and dazzled by the flashes of light. Had that death swept through a full circle, it must **inevitably** have slain me in my surprise. But it passed and spared me, and left the night about me suddenly dark and unfamiliar.

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THE WAR OF THE WORLDS
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First Read

Read *The War of the Worlds*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In the first paragraph, the narrator stares at the mound where the Martians are hidden from view. What effect does the author create by hiding the Martians in this way? Cite details form the text to support your answer.
2. How do the other spectators respond to the new arrivals? Support your response with evidence from the text.
3. At what time of day is this scene set? Cite at least two passages from the text to support your answer.
4. In paragraph 5, the narrator says that he moved to a **knoll** to gain “a yard or more of elevation.” Based on this context, what does *knoll* mean? Write your definition and explain how you found it.
5. Keeping in mind that the Latin root *lumin* means “light” and the suffix *-ous* means “full of,” write your definition of **luminous** here.

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Reading Skill:
Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love
- ✓ sound devices that the author uses, such as:
  - **onomatopoeia:** the use of a word as an imitation of a natural sound, such as *buzz* or *hiss*
  - **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"

STEP 2: In order to analyze how figurative language contributes to meaning and explain examples of symbolism in a text, ask the following questions:

- ✓ How does the context help identify the meaning of the figurative language?
- ✓ How does the context of the figurative language contribute to the tone and meaning of the text?
  - What visual image or sound does the figurative language create in the readers' minds?
  - How do these images or sounds impact the tone and the meaning?
- ✓ Why does the author use figurative language rather than literal language?
- ✓ How does the use of symbolism impact readers' understanding of the text?
- ✓ How does the use of figurative language give the text deeper meaning?

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Reread paragraphs 16 and 17 of *The War of the Worlds*. Then, complete the chart by matching the evidence and meaning to its correct excerpt.

YOUR TURN

PRACTICE

Evidence and Meaning	
A	This imagery highlights the tone of the moment. The narrator is shocked.
B	"Forthwith the hissing and humming ceased, and the black, domelike object sank slowly out of sight into the pit."
C	This sound device emphasizes the power of the alien's attack. It creates an image of what the alien spacecraft must have looked and sounded like.
D	"I perceived it coming towards me by the flashing bushes it touched, and was too astounded and stupefied to stir."
E	"All this had happened with such swiftness that I had stood motionless, dumbfounded and dazzled by the flashes of light. Had that death swept through a full circle, it must inevitably have slain me in my surprise."
F	This sound device of repeating /s/ and /d/ consonant sounds conveys a panicked, quickened pace of speech, which mimics the feelings of the narrator.

Figurative Language	Evidence	Meaning
Imagery		
Onomatopoeia		
Alliteration		

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Reading Skill: Morphology – Greek and Latin Roots and Affixes

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify Greek and Latin roots and affixes, note the following:

- ✓ the root word(s)
- ✓ the prefix and/or suffix

STEP 2: To use Greek and Latin roots and affixes in order to determine the meaning of unknown words or phrases, use the following questions as a guide:

- ✓ Can I identify the root of this word? Should I look in a dictionary or other resource?
- ✓ What is the meaning of the root?
- ✓ Can I identify the prefix and/or suffix of this word? Should I look in a dictionary or other resource?
- ✓ What is the meaning of the prefix and/or suffix?
- ✓ Does this suffix change the word's part of speech?
- ✓ How do the word parts work together to define the word's meaning and part of speech?

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

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Reread paragraphs 1 and 9 of *The War of the Worlds,* as well as the dictionary entries below. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

cylinder cyl•in•der \'sil ən dər\
Origin: from the Greek root *kulindros* meaning "roller," "to roll"

communication com•mu•ni•ca•tion \kə mū ni 'kā shən\
Origin: from the Latin root *communicare* meaning "to share," "divide out," "to make common"

circumference cir•cum•fer•ence \sər 'kum fər əns\
Origin: from the Latin *circum* meaning "around," "about"

1. Based on its root, what is the most likely meaning of *cylinder* as it's used in the passage?

   ○ A. an object with straight parallel sides and an oval cross section
   ○ B. a flying saucer
   ○ C. a rolling pin
   ○ D. an object with parallel sides and a chamber inside

2. Based on its root, what is the most likely meaning of *communication* as it's used in the passage?

   ○ A. an attempt to surrender
   ○ B. an exchange of information or news
   ○ C. an exchange of greetings
   ○ D. to share information with people who have something in common with one another

3. Based on its root, what is the most likely meaning of *circumference* as it's used in the passage?

   ○ A. the boundary of a curved figure, especially a circle
   ○ B. the boundary around an object
   ○ C. the limits of an area
   ○ D. a discreet boundary in the form of a circle

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THE
WAR
OF THE
WORLDS
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Close Read

Reread *The War of the Worlds*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. In first-person point of view, the narrator is a character in the story, and he or she uses the pronoun *I*. Identify evidence of first-person point of view in the excerpt, and explain the effect of the author's choice to use this point of view rather than a third-person point of view.

2. Identify an analogy the narrator uses to describe the Martian heat ray, and explain how this analogy contributes to the shift in tone from curious to fearful.

3. The Latin word *repulsis* means "to push away" or "fend off." Using this definition, what is the meaning of the English word *repulsive* in paragraph 8?

4. Identify an imagined detail in the excerpt that you can relate to yourself or the real world. Explain what this story can teach us about ourselves and our world.

LITERARY ANALYSIS

WRITE

When authors **undertake** the task of writing a story in the science fiction genre, they can use their imaginations to create almost anything. Think about some specific words and phrases used by the first-person narrator of *The War of the Worlds*. How do the figurative and connotative meanings of some of these words help produce a certain tone of both fear and suspense? Do they contribute to symbolism or other meanings in the text? Use evidence from the text to support your ideas.

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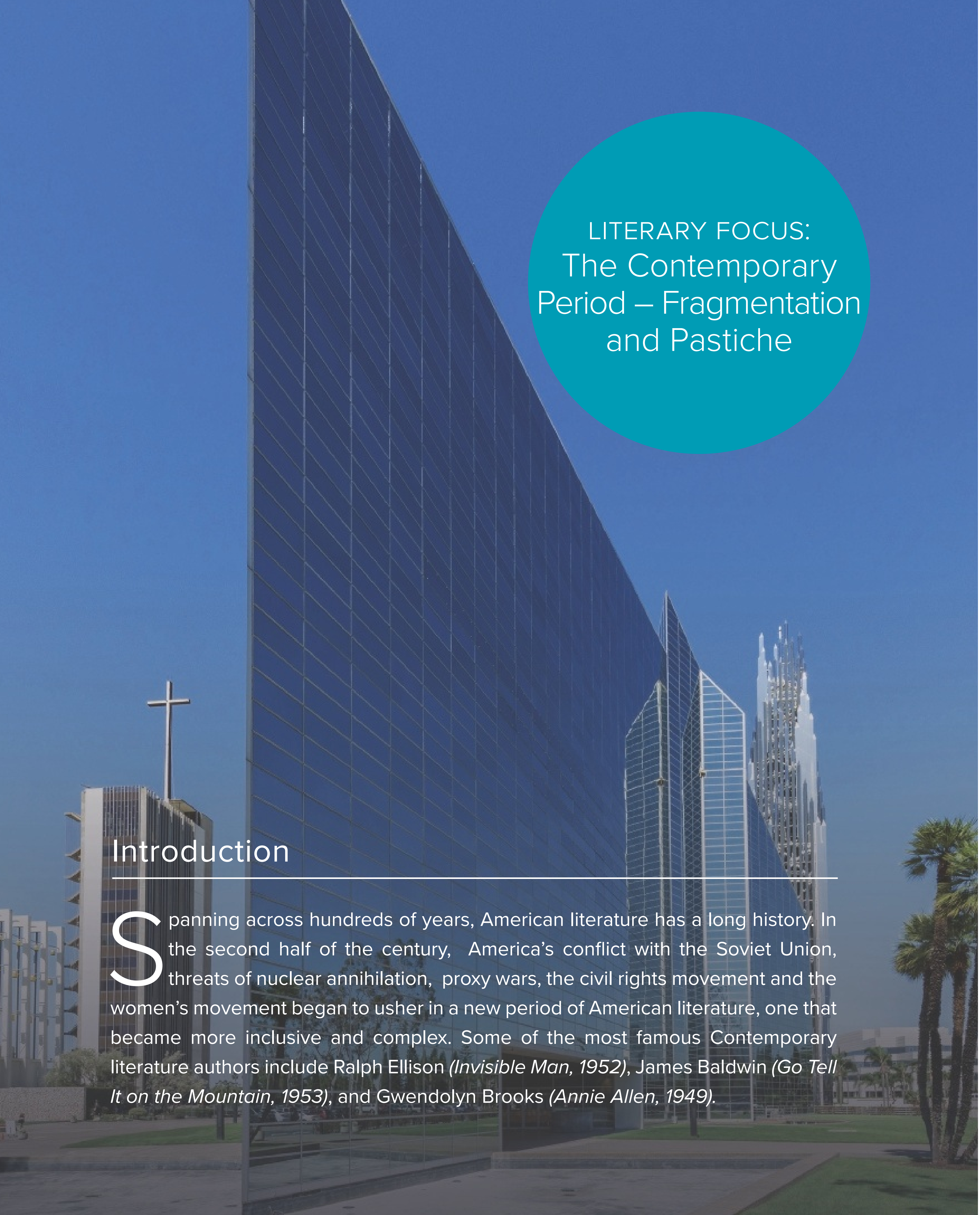

LITERARY FOCUS:
The Contemporary Period – Fragmentation and Pastiche

Introduction

Spanning across hundreds of years, American literature has a long history. In the second half of the century, America's conflict with the Soviet Union, threats of nuclear annihilation, proxy wars, the civil rights movement and the women's movement began to usher in a new period of American literature, one that became more inclusive and complex. Some of the most famous Contemporary literature authors include Ralph Ellison *(Invisible Man, 1952)*, James Baldwin *(Go Tell It on the Mountain, 1953)*, and Gwendolyn Brooks *(Annie Allen, 1949).*

“Contemporary literature is not one clear set of texts or authors.”

NOTES

1 If you’re a fan of *Stranger Things*, you’re not alone. From 2016 to 2019, the television series attracted record-breaking viewership in its first three seasons on Netflix. The show focuses on the supernatural adventures of a group of kids in rural Indiana in the 1980s. It borrows themes and visual elements from popular ’80s movies including *Ghostbusters, The Goonies,* and *E.T. the Extra-Terrestrial*. The show’s creators, the Duffer Brothers, honor work that was influential to them and other members of their generation who grew up watching these movies. Referencing other works is a common characteristic of the contemporary period.

Defiance in the Modern Era

2 Contemporary literature is not one clear set of texts or authors. The word itself, *contemporary*, is evolving, always moving forward. The end of World War II is typically classified as the start of the period. In the aftermath of World War II, the United States and the Soviet Union **emerged** as the world’s superpowers. European imperialism began to collapse. With the emergence of atomic weapons, people across the world experienced a new sense of disillusionment and uncertainty about the future.

In this new landscape came new stories and new ways to tell them. Many among this generation of artists, writers, and thinkers embrace the chaos of modern life. They frequently do away with tradition in favor of **experimentalism**. They **forged** new ways of representing the contemporary world. The act of defiance, or breaking previously established rules or conventions, is not unique to the contemporary era. But the way it manifests in literature of the period can reveal many of the common interests and concerns of life today.

The Influence of Technology

3 After World War II, a third industrial revolution gradually emerged—the Digital Revolution. Soon following was the Information Age, and new technologies: laptops, cell phones, the internet. These technological advances radically changed the way information is shared. Now, sending and receiving content across digital networks is ingrained in everyday life. These shifts in technology have been reflected in the formation of new art mediums. Contemporary art museums **exhibit** new media art like computer animations, sound art, and

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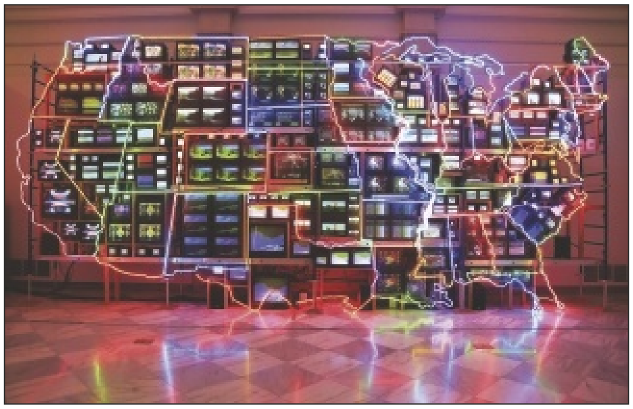

The 1995 video art piece *Electronic Superhighway: Continental U.S., Alaska, Hawaii* by the artist Nam June Paik in the Smithsonian American Art Museum

virtual reality. Contemporary video artist Bill Viola, for example, is known for using immersive video installations to explore the human experience.

4 In many ways computer technology continues to improve communication. But these advances come with their own drawbacks. Some fear our constant use of technology at home, at work, at school, and in public leads to a loss of privacy. Many twenty-first-century works of film, literature, and television express distrust for the contemporary dependence on technology. Dystopian novels like Suzanne Collins's *The Hunger Games* series explore future scenarios featuring characters under constant surveillance.

Experimental Timelines

5 Contemporary and postmodern[1] writers often break down traditional methods of storytelling using narrative **fragmentation**. Typically, the events in a story are told in chronological order. Fragmented narratives, however, use a non-chronological, or nonlinear, sequence of events. Some works like Geraldine Brooks's *The People of the Book* feature jumbled up plot events, flashbacks, or flashforwards. Some fragmented narratives might begin at the end of the story. Others, like Julio Cortázar's short story "House Taken Over," start in the middle. Authors may use fragmented storytelling to disrupt our ways of making sense of events. They challenge readers to welcome chaos and find meaning where they least expect it.

The Art of Imitation

6 Contemporary artists also make use of **pastiche**, a style that imitates that of another work, artist, or period. Many postmodern texts mimic the style of, make reference to, or adapt past works. Pastiche can be used to honor the ideas from a previous text. It can also reinvent them. For example, the television series *Once Upon a Time* uses pastiche. It pastes together the

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[1] **Postmodern:** a genre of art and literature (and architecture) in reaction against principles and practices of established modernism

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characters and plots of different fairy tales, myths, and Disney movies into a new story.

Actors Andrew J. West and Dania Ramirez in a scene from *Once Upon a Time*. Ramirez portrays a new spin on the character Cinderella, with West as her on-screen husband.

7 The practice of pastiche is also present in works that combine elements of different genres. For example, Randall Munroe's non-fiction book *What If?* combines satire, science, and cartoons. It seeks to answer "absurd hypothetical questions" like, "What would happen if everyone on earth stood as close to each other as they could and jumped?" Postmodern works may also make use of **parody**, or work that mimics in an exaggerated manner for comedic effect. *Young Frankenstein* (1974), directed by Mel Brooks and starring Gene Wilder, adapts Mary Shelley's novel *Frankenstein*. But it's a parody of the horror film genre. The film, shot entirely in black and white, borrows from the style of classic 1930s horror films.

8 **Major Concepts**

- The post-war era launched a new contemporary period of art and literature. Contemporary and postmodern works often respond to the past by defying tradition. They welcome new and experimental modes of storytelling that reflect a constantly changing reality.

- Postmodernists aim to represent the chaos of modern life in their work. They might use fragmentation to portray time in a nonconventional way. Or, they might apply elements of pastiche and parody to create new narratives that are influenced by the old. Sometimes these techniques are used to honor previous works, but they can also be used to spoof or imitate older works for a comedic effect. In this way, postmodern works acknowledge the impact of the past while also encouraging their audience to take themselves less seriously.

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9 **Style and Form**

- Postmodern writing can include non-traditional or interwoven narratives. Fragmented narratives might move between present, past, and future events in unconventional or unexpected patterns.
- Pastiche is the practice of drawing on other forms to create something new. Contemporary and postmodern writers use pastiche to illustrate intertextuality, or references, allusions, and relationships to other texts.
- Postmodernists doubt the idea that any text can exist on its own. By combining elements of various genres, they demonstrate how who we are and the world we live in are subject to an endless array of influences.

Contemporary works are often recognizable through their creative styles like fragmentation, pastiche, and parody. In many cases, distinct genres are blended together. Contemporary writers continue to defy tradition and reinvent classic narratives. Their innovations keep pace with a similarly changing world. What texts, styles, or genres will you pay homage to? How can you creatively express your own take on the modern world?

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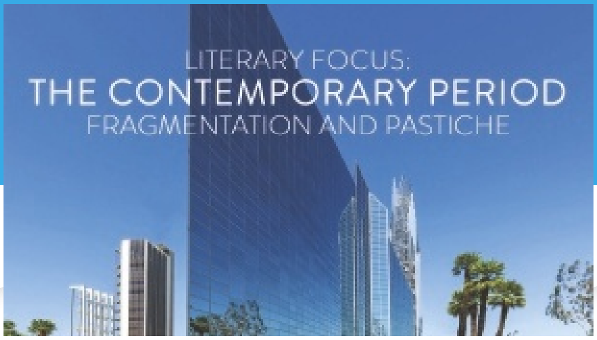

First Read

Read “Literary Focus: The Contemporary Period — Fragmentation and Pastiche.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does the author cite *Stranger Things*? What features or characteristics of the contemporary era does it exemplify? Explain.

2. How have rapid technological innovations of the contemporary period influenced art in recent decades? Give multiple examples.

3. What two styles of imitation in art does the text summarize? Explain the two distinct terms and their meaning.

4. Use context clues along with any affixes or root words you know to determine the meaning of the word **experimentalism**. Write your best definition here and explain how you figured it out.

5. Read the following dictionary entry:

   exhibit
   ex•hib•it \ig'zibət\

   noun

   1. a collection or object on public display

   verb

   1. to display in public at a gallery or museum
   2. to show as a symptom or sign

   Which definition most closely matches the meaning of the word **exhibit** as it is used in the text? Write the appropriate definition of *exhibit* here and explain how you figured out the correct meaning.

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Everybody Out

(from ‘What If?’)

INFORMATIONAL TEXT
Randall Munroe
2014

Introduction

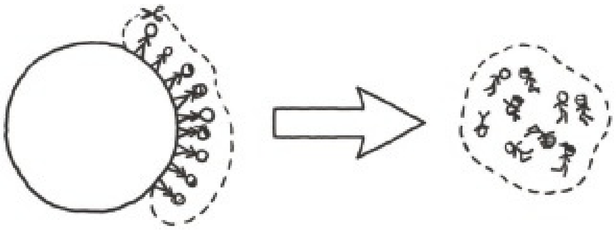
Randall Munroe (b. 1984) once worked as a roboticist at NASA. He currently writes *xkcd: A Webcomic of Sarcasm, Math, and Language*. In all of his writing, Munroe combines scientific and mathematical expertise with humor and finely drawn stick figures to give concrete answers to far-out questions. He has written two books, *What If?: Serious Scientific Answers to Absurd Hypothetical Questions* and *The Thing Explainer: Complicated Stuff in Simple Words*. In “Everybody Out,” Munroe takes a premise common in science fiction—all humans must leave Earth due to environmental or nuclear disaster—and puts it to the test. Is it actually physically possible, with the technology we currently have, to evacuate the planet?

"In practice, everything depends on our means of transportation."

1 *Is there enough energy to move the entire current human population off-planet?*
—Adam

2 There are a bunch of science fiction movies where, because of pollution, overpopulation, or nuclear war, humanity abandons Earth.

3 But lifting people into space is hard. Barring a massive reduction in the population, is launching the whole human race into space physically possible? Let's not even worry about where we're headed—we'll assume we don't have to find a new home, but we can't stay here.



4 To figure out if this is **plausible**, we can start with an absolute baseline energy requirement: four gigajoules per person. No matter how we do it, whether we use rockets or a cannon or a space elevator or a ladder, moving a 65-kilogram person—or 65 kilograms[1] of anything—out of the Earth's gravity well requires at least this much energy.

5 How much is 4 gigajoules? It's about a megawatt-hour, which is what a typical US household consumes in electricity in a month or two. It's the amount of stored energy in 90 kg of gasoline or a cargo van full of AA batteries.

NOTES

SAMPLE ANNOTATION

Print and Graphic Features

The illustration displays the information from the text in a simplified way. It also shows how the essay is meant to be a fun and humorous thought exercise rather than a serious scientific plan.

SAMPLE ANNOTATION

Argument – Reasoning

The author starts with a premise that is assumed to be true: that it takes 4 gigajoules to move 65 kilograms of material out of Earth's gravity. Starting from accepted premises seems like deductive reasoning.

---

[1] **kilograms** international unit of mass, each one equal to approximately 2.205 pounds

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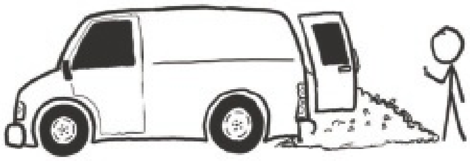

SAMPLE ANNOTATION

Paraphrasing and Summarizing

The author is looking at whether using rockets is logical. He notes a problem. What is the problem? Rockets must lift their own fuel, so they need even more fuel energy.

6 Four gigajoules times seven billion people gives us 2.8×10^{18} joules, or 8 petawatt-hours. This is about 5 percent of the world's annual energy consumption. A lot, but not physically implausible.

7 However, 4 gigajoules is just a minimum. In practice, everything would depend on our means of transportation. If we were using rockets, for example, it would take a lot more energy than that. This is because of a **fundamental** problem with rockets: They have to lift their own fuel.

8 Let's return for a moment to those 90 kilograms of gasoline (about 30 gallons), because they help illustrate this central problem in space travel.

9 If we want to launch a 65-kilogram spaceship, we need the energy of around 90 kilograms of fuel. We load that fuel on board—and now our spaceship weighs 155 kilograms. A 155-kilogram spaceship requires 215 kilograms of fuel, so we load another 125 kilograms on board . . .

10 Fortunately, we're saved from an infinite loop—where we add 1.3 kilograms for every 1 kilogram we add—by the fact that we don't have to carry that fuel all the way up. We burn it as we go, so we get lighter and lighter, which means we need less and less fuel. But we do have to lift the fuel partway. The formula for how much **propellant** we need to burn to get moving at a given speed is given by the Tsiolkovsky Rocket equation[2]:

$$\Delta v = v_{\text{exhaust}} \ln \frac{m_{\text{start}}}{m_{\text{end}}}$$

11 m_{start} and m_{end} are the total mass of the ship plus fuel before and after the burn, and v_{exhaust} is the "exhaust velocity" of the fuel, a number that's between 2.5 and 4.5 km/s for rocket fuels.

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[2] **Tsiolkovsky Rocket equation** an equation that calculates the working trajectory of rockets, named after its creator, rocket scientist Konstantin Tsiolkovsky (1857–1935)

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12 What's important is the ratio[3] between Δv, the speed we want to be going, and $v_{exhaust}$, the speed that the propellant exits our rocket. For leaving Earth, we need a Δv of upwards of 13 km/s, and $v_{exhaust}$ is limited to about 4.5 km/s, which gives a fuel-to-ship ratio of at least $e^{13/4.5} \approx 20$. If that ratio is x, then to launch a kilogram of ship, we need e^x kilograms of fuel.

13 As x grows, this amount gets very large.

14 The upshot is that to overcome Earth's gravity using traditional rocket fuels, a 1-ton craft needs 20 to 50 tons of fuel. Launching all of humanity (total weight: around 400 million tons) would therefore take tens of trillions of tons of fuel. That's a lot; if we were using hydrocarbon[4]-based fuels, it would represent a decent chunk of the world's remaining oil reserves. And that's not even worrying about the weight of the ship itself, food, water, or our pets. We'd also need fuel to produce all these ships, to transport people to the launch sites, and so forth. It's not necessarily completely impossible, but it's certainly outside the realm of plausibility.

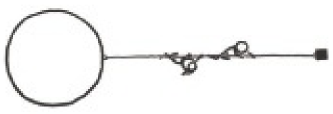
15 But rockets aren't our only option. As crazy as it sounds, we might be better off trying to (1) literally climb into space on a rope, or (2) blow ourselves off the planet with nuclear weapons. These are actually serious—if **audacious**—ideas for launch systems, both of which have been bouncing around since the start of the Space Age.

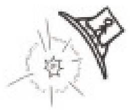
NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

The author makes a case against using rockets—they would need too much fuel. That's the central idea of this first section of the article. Rockets aren't a logical solution because they require too much fuel.





16 The first approach is the "space elevator" concept, a favorite of science fiction authors. The idea is that we connect a tether to a satellite orbiting far enough out that the tether is held **taut** by centrifugal force. Then we can send climbers up the rope using ordinary electricity and motors, powered by solar power, nuclear generators, or whatever works best. The biggest engineering hurdle is that the tether would have to be several times stronger than anything we can currently build. There are hopes that carbon nanotube-based materials could provide the required strength—adding this to the long list of engineering problems that can be waved away by tacking on the prefix "nano-".

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3. **ratio** the quantitative relationship between two values
4. **hydrocarbon** an organic compound consisting entirely of hydrogen and carbon atoms

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NOTES

17 The second approach is nuclear pulse propulsion, a surprisingly plausible method for getting huge amounts of material moving really fast. The basic idea is that you toss a nuclear bomb behind you and ride the shockwave. You'd think the spacecraft would be vaporized, but it turns out that if it has a well-designed shield, the blast would fling away before it has a chance to disintegrate. If it could be made reliable enough, this system would in theory be capable of lifting entire city blocks into orbit, and could—potentially—accomplish our goal.

18 The engineering principles behind this were thought to be solid enough that in the 1960s, under the guidance of Freeman Dyson[5], the US government actually tried to build one of these spaceships. The story of that effort, dubbed Project Orion, is detailed in the excellent book of the same name by Freeman's son, George. Advocates for nuclear pulse propulsion are still disappointed that the project was cancelled before any prototypes were built. Others argue that when you think about what they were trying to do—put a gigantic nuclear arsenal in a box, hurl it high into the atmosphere, and bomb it repeatedly—it's terrifying that it got as far as it did.

19 So the answer is that while sending one person into space is easy, getting all of us there would tax our resources to the limit and possibly destroy the planet. It's a small step for a man, but a giant leap for mankind.

"Everybody Out" from *What If?: Serious Scientific Answers to Absurd Hypothetical Questions* by Randall Munroe. Copyright © 2014 by xkcd Inc. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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5. **Freeman Dyson** a renowned British-born American physicist and mathematician

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EVERYBODY OUT
(FROM 'WHAT IF?')

First Read

Read "Everybody Out." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the text, what is the fundamental problem with rockets? Refer to paragraphs 7–9 in your response.
2. What is the "favorite [approach] of science fiction authors"? Cite specific evidence from paragraph 16 in your explanation of the answer.
3. What are the advantages of using a nuclear blast to propel humans into space? What are the disadvantages? Cite specific evidence from the selection or make inferences drawn from the text to support your answer.
4. Which context clues helped you determine the meaning of the word **propellant** as it is used in paragraph 10? Write your definition of *propellant*, and indicate the clues that helped you figure out the meaning of the word.
5. Read the following dictionary entry:

   taut
   taut \tawt\ *adjective*

   1. not slack; tightly drawn
   2. tense; emotionally high-strung
   3. kept in good order; tidy

   Which definition most closely matches the meaning of **taut** as it is used in paragraph 16? Write the correct definition of *taut* here and explain how you figured out the proper meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to analyze the types of reasoning used and their effectiveness in an argument, as well as the ways in which the argument could be improved, note the following:

- ✓ the claim the author is making
- ✓ where and how the author supports the claim
- ✓ the kind of evidence that supports the claim
- ✓ the kind of reasoning used in the argument
    - **deductive:** general principles lead to specific conclusions
    - **inductive:** specific examples lead to general conclusions
    - **abductive:** observations of patterns leads to the most likely conclusions

STEP 2: To analyze the types of reasoning used and its effectiveness in an argument, identifying ways in which the argument could be improved, consider the following questions:

- ✓ Does the writer focus on a specific observation, a pattern, or a list of ideas generally assumed to be true?
- ✓ Is the reasoning, or the thinking behind the claims, sound and valid?
- ✓ Are the reasons and evidence the author presents to support the claim sufficient, or is more evidence needed? Why or why not?
- ✓ Does the author introduce irrelevant evidence, not related to the claim? How do you know?

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Reread paragraphs 15–19 of "Everybody Out." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the author develop his argument in these paragraphs?

   ○ A. The author discusses the plausibility of two alternatives after concluding that the rocket option from before is implausible.

   ○ B. The author discusses two new alternatives, but ultimately returns to the first option, rockets, as humanity's best option.

   ○ C. The author discusses two alternatives, rejecting one and advocating that humanity should pursue the other.

   ○ D. The author rejects two additional approaches for escaping Earth's gravity as being equally implausible.

2. How does the author reach the conclusion that " getting all of us there would tax our resources to the limit and possibly destroy the planet"?

   ○ A. The author arrives at his conclusion by considering only how two ideas would work in theory.

   ○ B. The author arrives at his conclusion by considering only how facts around two ideas would play out in reality.

   ○ C. The author arrives at his conclusion by explaining that if Freeman Dyson couldn't accomplish the idea, humanity today could not accomplish it either.

   ○ D. The author arrives at his conclusion by considering how two ideas would work in theory, then explaining how specific facts change how the ideas would play out in reality.

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Reading Skill:
Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ The text's meaning
- ✓ Words and phrases that are important to maintaining this meaning
- ✓ The order in which events and ideas appear
- ✓ The text's length

STEP 2: In order to summarize content from a text, note the following:

- ✓ Answers to the basic questions *who, what, where, when, why,* and *how*
- ✓ In an informational text, details that point to the central idea
- ✓ In a literary text, key elements such as the setting, characters, and plot, including the resolution of the conflict and the theme it suggests

STEP 3: To paraphrase content from a text, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

STEP 4: To summarize content from a text, consider the following questions:

- ✓ What are the answers to the basic *who, what, where, when, why,* and *how questions?*
- ✓ Does my summary include details about a topic that connect to the central idea?
- ✓ In what order should I put the most important ideas, events, and details in a text to make my summary logical?

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Reread paragraphs 15–16 of "Everybody Out." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following effectively paraphrases Munroe's explanation of a "space elevator"?

   ○ A. A space elevator includes connecting a tether to a satellite orbiting far enough out that the tether is held taut by centrifugal force. Climbers are then sent up the rope using motors powered by solar power and nuclear generators.
   ○ B. A space elevator includes a rope held very tightly between Earth and a satellite using an outward force. This rope is then used to send carriers between the two points using solar or nuclear power.
   ○ C. A space elevator is the concept of going into space that science fiction authors tend to favor.
   ○ D. A space elevator must always be powered by solar power, nuclear generators, or whatever works best because it is made of an incredibly strong tether that is held taut by centrifugal force between Earth and a satellite and then used to send climbers between the two points.

2. What is the central idea of this passage?

   ○ A. There are crazier ideas than using rockets to move humans off the planet.
   ○ B. Science fiction writers have used the idea of a space elevator in their stories.
   ○ C. Lifting humans off the planet using a ropelike space elevator is not plausible.
   ○ D. Carbon nanotube-based materials are the key to a space elevator being successful.

3. Which of the following details would you include in a summary of this passage?

   ○ A. "blow ourselves off the planet with nuclear weapons"
   ○ B. "a favorite of science fiction authors"
   ○ C. "the tether would have to be several times stronger than anything we can currently build"
   ○ D. "the long list of engineering problems that can be waved away by tacking on the prefix 'nano-'."

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - tables of contents, glossaries, and appendices
  - footnotes, captions, and annotations
- ✓ graphic features, such as:
  - photographs and illustrations
  - charts, graphs, and map
- ✓ the information and ideas that the text features emphasize
- ✓ how the text features affect readers

STEP 2: To analyze how print and graphic text features convey purpose and/or meaning in informational texts, consider the following questions:

- ✓ What print features are present in the text?
- ✓ What graphic features are present in the text?
- ✓ What information does each text feature help readers find? What else do the text features accomplish?
- ✓ Why might the author have chosen to use each text feature?
- ✓ How do the text features deepen readers' understanding of the text?

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Reread paragraphs 15–17 of "Everybody Out." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is one way that the illustration of the "nuclear pulse propulsion" concept supports the purpose of the text?

   ○ A. The illustration shows how solar power, nuclear generators, or whatever energy source works best could provide the energy needed.
   ○ B. The illustration helps demonstrate how the system would be capable of lifting entire city blocks into orbit.
   ○ C. The illustration shows how the system could get huge amounts of material moving really fast.
   ○ D. The illustration helps to illustrate how the unfamiliar concept of the blast shield could work.

2. What is one way that the illustration of the "space elevator" concept supports the purpose of the text?

   ○ A. The illustration departs from the tone of the essay by depicting a complex and detailed blueprint of how the space elevator would work.
   ○ B. The illustration maintains the fun tone of the essay by depicting a humorous simplified interpretation of the space elevator concept.
   ○ C. The illustration demonstrates how nanotube-based materials would have the necessary strength to hold the tether in space.
   ○ D. The illustration shows how ordinary electric motors could power the elevator into space.

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EVERYBODY OUT
(FROM 'WHAT IF?')

Close Read

Reread "Everybody Out." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Cite evidence from the text that shows how the author deductively reasons that it's impossible to safely move the entire human population off Earth. Could his argument be improved in any way? Explain why or why not.

2. In your own words, paraphrase the text's central idea. Then, summarize the author's key points about the use of nuclear pulse propulsion to get the human population off the planet. Cite evidence from the text in your response.

3. Identify examples of text features in "Everybody Out." Explain how these features help you comprehend the text.

4. Identify what Randall Munroe's future world is like, the crises we may face, and what these crises teach us about our own world. Explain his purpose and his conclusion about moving people off Earth.

EXPOSITORY

WRITE

Summarize the author's analysis that **pursues** an answer to the hypothetical question "Is there enough energy to move the entire human population off Earth?" Use evidence from the text in your summary, and keep your summary objective.

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What Does American Democracy Mean to Me?

ARGUMENTATIVE TEXT

Mary McLeod Bethune

1939

Introduction

Celebrated civil rights leader Mary McLeod Bethune (1875–1955) was a fierce and effective advocate for equality. She was the first president of the National Association of Colored Women and the founder of the National Council of Negro Women and the United Negro College Fund. Her 1939 speech "What Does American Democracy Mean to Me?" highlights the importance of civic participation.

"As we have been extended a measure of democracy, we have brought to the nation rich gifts."

NOTES

1 Democracy is for me, and for twelve million black Americans, a goal towards which our nation is marching. It is a dream and an ideal in whose ultimate realization we have a deep and **abiding** faith. For me, it is based on Christianity, in which we confidently entrust our destiny as a people. Under God's guidance in this great democracy, we are rising out of the darkness of slavery into the light of freedom. Here my race has been afforded [the] opportunity to advance from a people eighty percent illiterate to a people eighty percent literate; from abject poverty to the ownership and operation of a million farms and 750,000 homes; from total disfranchisement to participation in government; from the status of **chattels** to recognized contributors to the American culture.

2 As we have been extended a measure of democracy, we have brought to the nation rich gifts. We have helped to build America with our labor, strengthened it with our faith and enriched it with our song. We have given you Paul Lawrence Dunbar, Booker T. Washington, Marian Anderson and George Washington Carver. But even these are only the first fruits of a rich harvest, which will be **reaped** when new and wider fields are opened to us.

3 The democratic doors of equal opportunity have not been opened wide to Negroes. In the Deep South, Negro youth is offered only one-fifteenth of the educational opportunity of the average American child. The great masses of Negro workers are depressed and unprotected in the lowest levels of agriculture and domestic service, while the black workers in industry are barred from certain unions and generally assigned to the more laborious and poorly paid work. Their housing and living conditions are **sordid** and unhealthy. They live too often in terror of the lynch mob[1]; are deprived too often of the Constitutional right of suffrage; and are humiliated too often by the denial of civil liberties. We do not believe that justice and common decency will allow these conditions to continue.

---

1. **lynch mob** groups of people trying to kill someone for the purposes of punishment or intimidation, lynch mobs were known to target black Americans in post-Civil War America

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NOTES

4 Our faith envisions a fundamental change as **mutual** respect and understanding between our races come in the path of spiritual awakening. Certainly there have been times when we may have delayed this mutual understanding by being slow to assume a fuller share of our national responsibility because of the denial of full equality. And yet, we have always been loyal when the ideals of American democracy have been attacked. We have given our blood in its defense—from Crispus Attucks[2] on Boston Commons[3] to the battlefields of France. We have fought for the democratic principles of equality under the law, equality of opportunity, equality at the ballot box, for the guarantees of life, liberty and the pursuit of happiness. We have fought to preserve one nation, conceived in liberty and dedicated to the proposition that all men are created equal. Yes, we have fought for America with all her imperfections, not so much for what she is, but for what we know she can be.

5 Perhaps the greatest battle is before us, the fight for a new America: fearless, free, united, morally re-armed, in which twelve million Negroes, shoulder to shoulder with their fellow Americans, will strive that this nation under God will have a new birth of freedom, and that government of the people, for the people and by the people shall not perish from the earth. This dream, this idea, this aspiration, this is what American democracy means to me.

---

2. **Crispus Attucks** an American man of African and Native American descent who was killed by British soldiers in 1770 and is widely considered the first American casualty in the Boston Massacre and thus the American Revolution
3. **Boston Commons** the oldest city park in the United States, Boston Common is a public area near the Old State House, where the Boston Massacre occurred

PERSONAL RESPONSE

WRITE

Mary McLeod Bethune concludes her inspirational speech with the following description of what an ideal America should be: “Perhaps the greatest battle is before us, the fight for a new America: fearless, free, united, morally re-armed.” Using her words as inspiration, write a call to action in which you ask your audience to fight for a new or improved subject of your choosing. Be sure to list multiple adjectives that describe how this new object, subject, or topic should be, just as Bethune did. Also, your call to action must include clear steps on how to achieve these characteristics.

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Spaceships

POETRY

Derrick Harriell

2017

Introduction

In “Spaceships,” acclaimed poet and University of Mississippi professor Derrick Harriell recalls a youthful episode of admiration and wonder. Using imagery and metaphor, Harriell describes the arrival of relatives in their Space Age Chevrolets who seem to hail from another world. Throughout this poem, the speaker plays with traditional stereotypes of what it means to be “alien,” suggesting that even members of one’s own family can seem like they’re from a galaxy far, far away.

“. . . they were out of this world.”

We waited behind bushes,
sniper like discipline,
for our uncles to arrive.
The four of us,
recounting the last time
we’d spotted them,
the **brilliance** in what we saw,
how we squinted and pointed,
dug in penniless pockets
for cameras we didn’t own.

None had large heads
or oval shaped eyes.
They weren’t eight feet tall
with iron claws,
hanging dreads.
But they were out of this world.
When they landed their Chevys
we’d rub our eyes
making sure it was **bona fide,**
that these flying **saucers**
had discos inside.

Front end of a 1957 Chevrolet Bel Air antique car

Derrick Harriell was born and raised in Milwaukee, Wisconsin, and currently directs the MFA program at the University of Mississippi. His poems and essays have been published widely. He is the author of three full-length poetry collections.

NOTES

SAMPLE ANNOTATION

Context Clues

The word discipline can have many meanings. The poet probably used this word to show how intensely focused the boys are on their uncles’ arrival. I infer it means “control” because the poet describes the children’s discipline as “sniper like.”

SAMPLE ANNOTATION

Poetry

Lines 7 and 8 make me picture the uncles as filled with extremely powerful light. The speakers have to “squint” to look at their “brilliance.” The speakers see their uncles as being supernatural in some way.

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SPACESHIPS

First Read

Read “Spaceships.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In “Spaceships,” the speaker and three others, upon witnessing their uncles’ arrival, “dug in penniless pockets / for cameras we didn’t own.” Why do they want to take pictures of their uncles?

2. Whom or what are the uncles being compared throughout the poem? Cite lines or words from the poem as support.

3. Why does the speaker end the poem by “[making sure] that these flying saucers / had discos inside”? How does this image relate to what the speaker is describing, as well as the poem’s meaning? Explain, citing any other passage from the poem that supports your answer.

4. What context clues helped you determine the meaning of the word **recounting** as it is used in the first stanza of “Spaceships”? Write your own definition of *recounting* and cite the clues in the text that led you to that definition.

5. Read the following dictionary entry:

   brilliance
   bril•liance /’bril yəns/ *noun*

   1. extreme or intense light
   2. bright, vivid color
   3. extreme talent or intelligence

   Which definition most closely matches the word **brilliance** as it is used in the text? Write the correct definition of *brilliance* here and explain how you figured it out.

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Reading Skill: Context and Connotation – Context Clues

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify context clues that can be used to determine the meaning of an unknown word or phrase, note the following:

- ✓ a definition embedded in the text
- ✓ signal words that cue a type context clue, such as:
  - *for example* or *for instance* signal an example context clue
  - *like, similarly,* or *just* as signal a synonym clue
  - *but, however,* or *unlike* signal an antonym context clue
- ✓ clues in the surrounding text that help you use reasoning and background knowledge to make an inference, or educated guess, about the word or phrase

STEP 2: To apply knowledge of context clues to determine the meaning of an unfamiliar word or phrase in a text, consider the following questions:

- ✓ What is the overall sentence, paragraph, or passage about?
- ✓ How can I use reasoning and background knowledge to make an inference, or an educated guess, about the word or phrase's meaning?
- ✓ What is the denotation, or literal meaning of the word or phrase? What might be its connotation, or suggested ideas and emotions?

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Reread lines 11–21 of “Spaceships.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Using context clues, what is most likely the meaning of *dreads* as it is used in the poem?

○ A. to fear
○ B. to revere
○ C. a type of hairstyle
○ D. confidence

Part B: Which lines from the poem best support your answer to Part A?

○ A. lines 11–14
○ B. lines 16 and 17
○ C. lines 18 and 19
○ D. lines 20 and 21

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify a poem's structure, sound, imagery, and figurative language, consider the following:

- ✓ the poem's structural elements and form
- ✓ structural sound elements, such as:
  - **end rhyme:** words at the end of two or more lines that sound the same
- ✓ other sound elements, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words
  - **onomatopoeia:** the use of a word as an imitation of a sound
- ✓ figurative language, such as:
  - **hyperbole:** an exaggeration used for emphasis
  - **idiom:** a word or phrase that means something different from its literal meaning and that is familiar to native speakers but puzzling to nonnative speakers
- ✓ imagery, the language and description used that appeals to the five senses

STEP 1: In order to analyze the structure, sound, imagery, and figurative language of a poem, consider the following questions:

- ✓ What poetic form does the poet use?
- ✓ How does the form and structure contribute to the poem's meaning?
- ✓ What effect does the rhyme scheme have on the poem?
- ✓ How does the structure connect to the overall meaning of the poem?
- ✓ How do the sound elements connect to the overall meaning of the poem?
- ✓ How do the imagery and figurative language in the poem connect to its overall meaning?

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Reread lines 16–21 of “Spaceships.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the imagery in this passage add to the overall meaning of the poem?

   ○ A. The imagery related to aliens shows that the uncles seem strange and exciting to the speakers.
   ○ B. The imagery related to aliens shows that the uncles seem dangerous and scary to the speakers.
   ○ C. The imagery related to cars shows that the uncles seem wealthy and arrogant to the speakers.
   ○ D. The imagery related to cars shows that the uncles seem manly and confident to the speakers.

2. Which statement best explains the meaning of the idiom “out of this world” in line 16?

   ○ A. The uncles come from another country.
   ○ B. The uncles are outsiders in society.
   ○ C. The uncles are very impressive.
   ○ D. The uncles are open-minded.

3. Which of the following sound devices is used in this part of the poem?

   ○ A. alliteration
   ○ B. end rhyme
   ○ C. hyperbole
   ○ D. onomatopoeia

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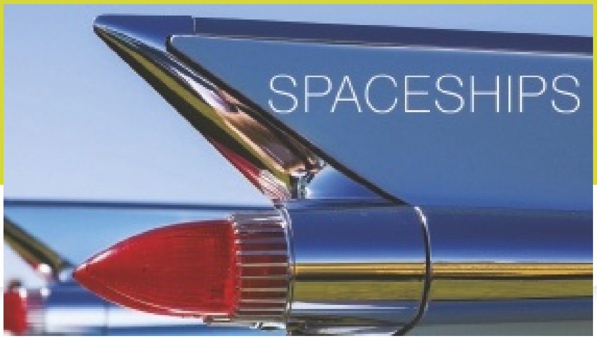

Close Read

Reread "Spaceships." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Use context clues to determine what *Chevys* means in the poem. Explain your reasoning.
2. Note figurative language in the poem, explaining how it contributes to the poem's meaning.
3. Identify descriptions of the children and their uncles, and explain how these details contribute to the poem's theme.
4. The speaker imagines his uncles are visiting from another world. Identify details that refer to imaginary things. Explain what these details reveal about how the speaker feels about his own world.

POETRY

WRITE

Using the poem "Spaceships" as a guide, write your own poem about a spaceship, using words or phrases that are either unfamiliar to the reader or hold a different meaning in the context of the poem. Then write a reflection as to why a poet might follow such a **scheme**, citing evidence from "Spaceships" to support your response. In your reflection, explain how using context clues can help the reader infer the meaning of a word or phrase in your poem.

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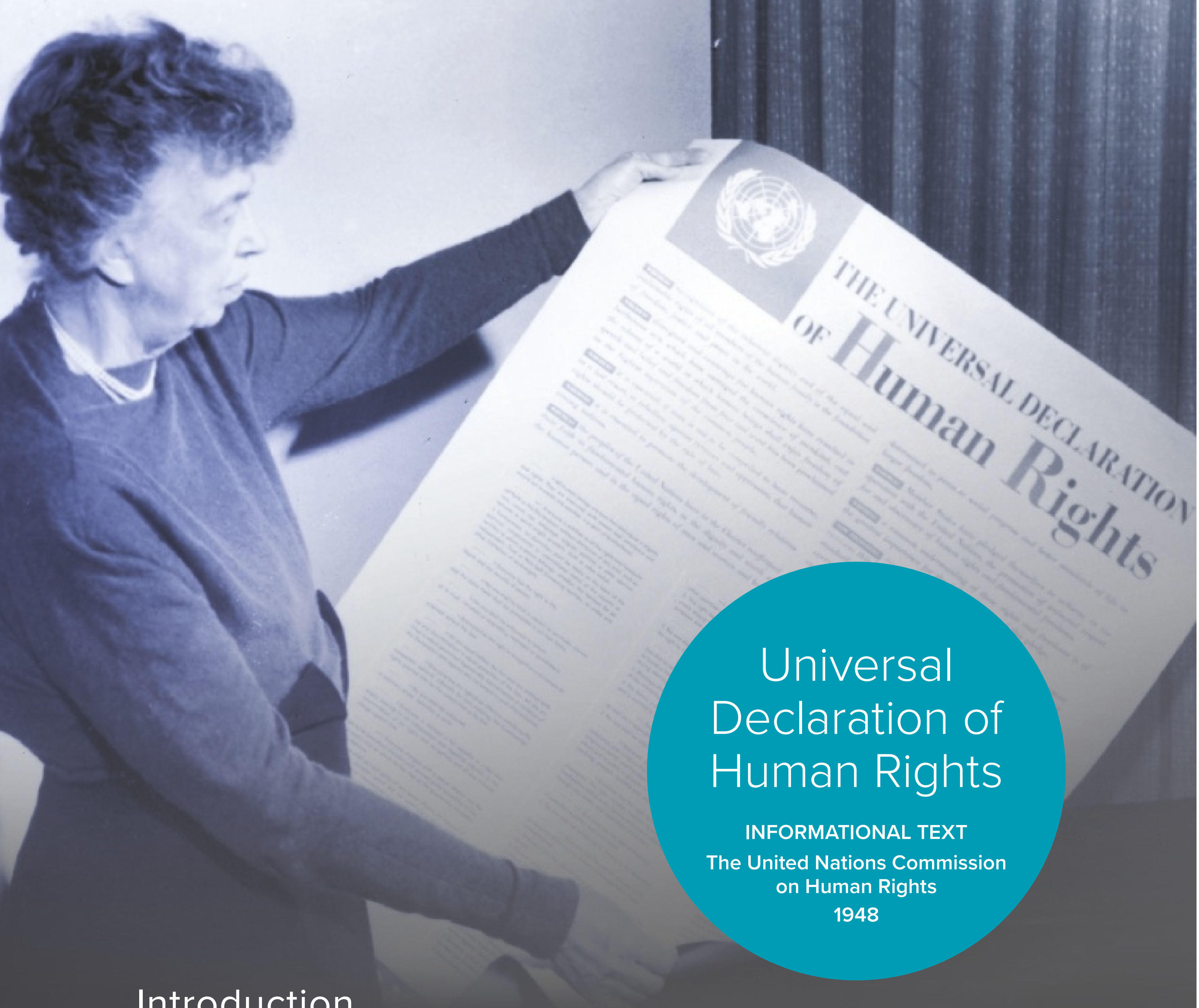
THE UNIVERSAL DECLARATION OF Human Rights

Universal Declaration of Human Rights

INFORMATIONAL TEXT

The United Nations Commission on Human Rights

1948

Introduction

Adopted by the United Nations General Assembly in 1948, the Universal Declaration of Human Rights was designed to prevent the atrocities of the Holocaust from ever happening again. The document represents the first international attempt to articulate a set of rights to which all human beings are entitled. Eleanor Roosevelt, the widow of President Franklin D. Roosevelt, chaired the international committee that drafted the resolution and was instrumental in seeing it through the General Assembly. Since its inception, this declaration has become the foundation for international human rights law.

“Everyone has the right to life, liberty and security of person.”

from the Preamble[1]

1 Whereas recognition of the inherent dignity and of the equal and inalienable[2] rights of all members of the human family is the foundation of freedom, justice and peace in the world,

2 Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest **aspiration** of the common people,

3 Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

4 Whereas it is essential to promote the development of friendly relations between nations,

5 Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

6 Whereas Member States[3] have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

7 Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Saying “reaffirmed their faith” suggests how strongly they believe in human rights. Words like “dignity and worth” are high-minded. I react positively to them, and I think most other people do too. The authors also want to promote a better quality of life, which is a shared and positive goal. I think this language continues the appeal to ethos.

---

1. **Preamble** the introduction portion of a proclamation, stating its purpose and aims
2. **inalienable** permanent; unable to be granted or taken
3. **Member States** sovereign states that are members of the United Nations and have equal representation in the UN General Assembly

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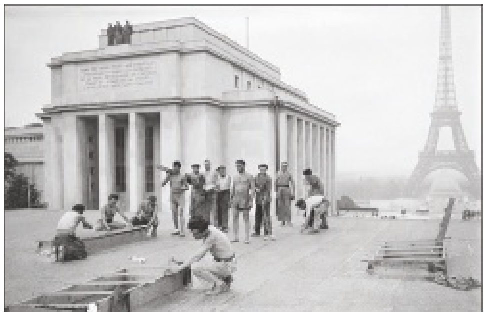

Photograph taken on August 7, 1948, shows workers preparing the Palais de Chaillot in Paris before the United Nations Assembly, which was to start September 22, 1948. The Universal Declaration of Human Rights was adopted on December 10 at the close of the Assembly.

8 Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1.

9 All human beings are born free and equal in dignity and rights. They are **endowed** with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.

10 Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of **sovereignty.**

Article 3.

11 Everyone has the right to life, liberty and security of person.

Article 4.

12 No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5.

13 No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

SAMPLE ANNOTATION

Central Idea

The articles define human rights and freedoms. The authors state that discrimination for any reason is wrong and all humans have a right to live freely and safely. I think that this supports the first central idea I identified. The articles also state that taking rights and freedoms away from people, such as through slavery or torture, are not permitted. This supports the second central idea I identified.

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Article 6.

14 Everyone has the right to recognition everywhere as a person before the law.

Article 7.

15 All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8.

16 Everyone has the right to an effective remedy by the competent national **tribunals** for acts violating the **fundamental** rights granted him by the constitution or by law.

Article 9.

17 No one shall be subjected to arbitrary arrest, detention or exile.

Article 10.

18 Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11.

19 (1) Everyone charged with a penal offence[4] has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12.

20 No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

---

4. **penal offence** punishment for breaking the law

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NOTES

Article 13.

21 (1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14.

22 (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15.

23 (1) Everyone has the right to a nationality.

(2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16.

24 (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.

(2) Marriage shall be entered into only with the free and full consent of the intending spouses.

(3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17.

25 (1) Everyone has the right to own property alone as well as in association with others.

(2) No one shall be arbitrarily deprived of his property.

Article 18.

26 Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

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Article 19.

27 Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20.

28 (1) Everyone has the right to freedom of peaceful assembly and association.

(2) No one may be compelled to belong to an association.

Article 21.

29 (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.

(2) Everyone has the right of equal access to public service in his country.

(3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by **equivalent** free voting procedures.

Article 22.

30 Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23.

31 (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

(2) Everyone, without any discrimination, has the right to equal pay for equal work.

(3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interests.

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NOTES

Article 24.

32 Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25.

33 (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26.

34 (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

(3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27.

35 (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28.

36 Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

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Article 29.

37 (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.

(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

(3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30.

38 Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

NOTES

SAMPLE ANNOTATION

Central Idea

This article states that nothing within the document grants permission to destroy or restrict the rights and freedoms described. This emphasizes the central ideas that everyone deserves rights and that these rights must not be taken away.

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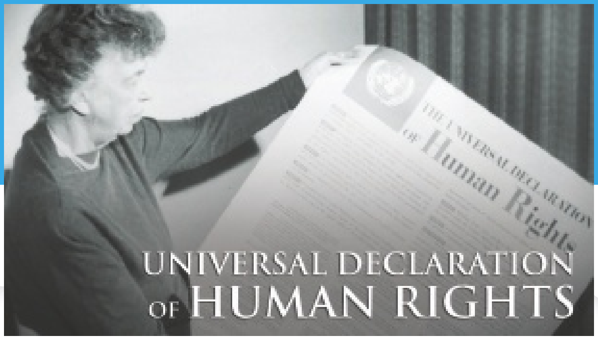
THE UNIVERSAL DECLARATION OF Human Rights
UNIVERSAL DECLARATION OF HUMAN RIGHTS

First Read

Read "Universal Declaration of Human Rights." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Based on the text, what can you infer about the situations the Universal Declaration of Human Rights is trying to prevent?
2. Who is responsible for ensuring that the articles of the Universal Declaration of Human Rights are upheld?
3. According to Article 26, are there any rights concerning education? Cite evidence from the text in your response.
4. Read the following dictionary entry:

   endow
   endow \en ‘dow\ *verb*

   1. to supply someone with an ability or quality or thing; to bequeath
   2. to give or bequeath property
   3. to provide financial support

   Decide which definition best matches **endowed** as it is used in the Universal Declaration of Human Rights. Write the definition here and indicate which clues found in the text helped you determine the meaning.
5. Use context clues to determine the meaning of the word **sovereignty** as it is used in the Universal Declaration of Human Rights. Then verify your definition of sovereignty using a print or digital dictionary.

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Reading Skill: Central Idea

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify central ideas and their development throughout a text, note the following:

- ✓ the topic, or subject, of the text
- ✓ any central ideas that are stated directly; for example, in a thesis statement
- ✓ how the author connects supporting details to one another and to each central idea of the text

STEP 2: To analyze central ideas and their development throughout a text, consider the following questions:

- ✓ Where do you see more than one central idea in the text?
- ✓ What bigger idea or ideas does the support in each paragraph explain or describe?
- ✓ How does the author's use of support add to or narrow down each central idea over the course of the text?

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Read Articles 18–21 from “Universal Declaration of Human Rights.” Then, using the Checklist on the previous page, answer the question. Then, answer the question. This question has two parts. First, answer Part A. Then, answer Part B.

YOUR TURN

PRACTICE

Part A: One central idea developed by the authors in this passage is —

○ A. all people should be free to think, believe, and express themselves as they wish.
○ B. all people can worship or practice religion however they want, but they cannot change their religious beliefs.
○ C. people should not be forced to join an association.
○ D. everyone should have the opportunity to participate in government.

Part B: Which of the following sentences or phrases from the text best supports the answer to Part A?

○ A. “to manifest his religion or belief in teaching”
○ B. “this will shall be expressed in periodic and genuine elections”
○ C. “No one may be compelled to belong to an association.”
○ D. “Everyone has the right to freedom of opinion and expression”

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Reading Skill:
Purpose and Perspective

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose(s) through rhetorical appeals and/or figurative language, note the following:

- ✓ the topic of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
  - **logos:** an appeal that uses logic, supported by evidence, facts, or statistics
  - **ethos**: an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of figurative language, such as:
  - **allusion:** a reference to well-known characters, places, or situations from religious texts, history, literature, or other art forms

STEP 2: To explain how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What is the author's perspective? How do you know?
- ✓ What rhetorical appeals and devices does the author use?
- ✓ What types of figurative language does the author use?
- ✓ Do you think the rhetorical appeals the author has chosen to use are appropriate for the purpose? Explain what makes them appropriate or not.
- ✓ How does the author establish and achieve purpose and express perspective through rhetorical appeals, rhetorical devices, and figurative language?

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Reread paragraphs 8–10 of “Universal Declaration of Human Rights.” Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. As an allusion to the Declaration of Independence, the use of the word *endowed* in Article 1 means that humans—

   ○ A. naturally have reason and conscience.
   ○ B. must learn reason and conscience.
   ○ C. always follow reason and conscience.
   ○ D. should act with reason and conscience.

2. In Article 2, which words most help establish the authors’ perspective that the Declaration applies to “everyone”?

   ○ A. “entitled to”
   ○ B. “all the rights and freedoms”
   ○ C. “without distinction of any kind”
   ○ D. “political or other opinion”

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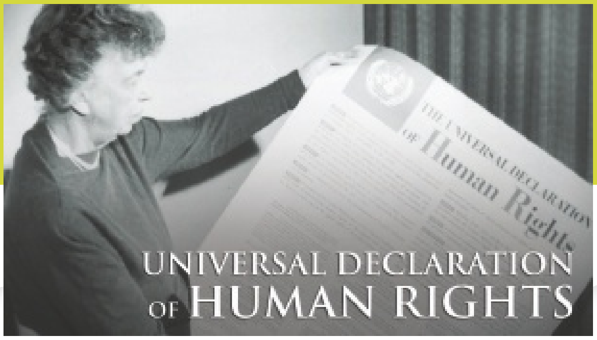
THE UNIVERSAL DECLARATION of Human Rights
UNIVERSAL DECLARATION OF HUMAN RIGHTS

Close Read

Reread "Universal Declaration of Human Rights." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify at least two central ideas in "Universal Declaration of Human Rights." Explain the details that help you understand the supporting ideas and how they help develop the central ideas.
2. Identify context clues for the meaning of the word *equivalent* as it is used in paragraph 29, Article 21. Explain how these clues point to the meaning of the word.
3. Cite evidence of specific word choices in this global document that allude to American values or ideas. Analyze how the use of figurative language establishes the authors' purpose.
4. Identify rights outlined in "Universal Declaration of Human Rights" that are valued in the United States and the world. Explain any rights that do not seem to be followed today but might be followed in an ideal world of the future. Cite evidence from the text.

DISCUSSION

WRITE

Science fiction and fantasy often offer warnings to the human race, asking the question "What if . . . ?" Many organizations, such as the United Nations, try to do the same thing. Why would it be necessary to draft and implement a document like the Universal Declaration of Human Rights? Choose one or two articles from the Declaration to compare to at least one text from this unit. How do texts from this unit support the central idea of the articles of the Declaration? Cite specific evidence from the texts you choose to support your discussion.

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How Hare Drank Boiling Water and Married the Beautiful Princess

FANTASY

Raouf Mama

2005

Introduction

Raouf Mama (b. 1956) is an African folklore writer, storyteller, and English professor. His stories borrow from literary traditions from across the world, including America and Latin America. One of Mama's most powerful literary techniques is the use of anthropomorphism, or giving human traits and characteristics to animals. The idea itself is quintessentially African and clearly evident throughout this particular story. Characters such as Lion, Tortoise, and Hare are all given human traits—including the ability to speak—and a chance to wed the beautiful princess.

“But for every act of folly
there is a reason / And mine
is the power of love and passion.”

NOTES

1 My story takes flight over countries and kingdoms of long ago and alights on a princess. She was famous throughout her father’s realm for her flashing eyes, her smooth, glowing complexion, her flowing, jet-black hair, and her soothing voice. All who saw her were captivated by her beauty, and many dreamed of having her for their wife. When the time came at last for her to be married, a great crowd gathered as men, beasts, and birds came to ask for her hand. They all vowed to make her the happiest woman in the world, and they all clamored around as each claimed to be the bravest, the strongest, and the most handsome. The king and the princess tried very hard to listen to everyone, but it was all very **bewildering**, and neither of them knew whom to choose.

2 So, in the end, the king decided he would have to set them a challenge. He thought long and hard, and then let it be known that whoever was brave enough to drink from a pot of boiling water was the one he would allow to marry his daughter. Messengers were sent out to spread the word far and wide throughout the kingdom, and eventually the day for the contest came. A clay pot was filled with water and put on a blazing wood fire right in the middle of the royal front yard. Then the princess and the king, dressed in their finest robes, were seated in the place of honor and waited.

3 It was not long before the water came to a boil, sending steam rising to the sky. Soon, a big crowd gathered around, and the herald proclaimed that all those who wished to try for the hand of the princess should come forward. A prince wearing beautiful clothes of fine silk stepped out of the crowd and walked boldly toward the fire. He was tall, strong, and good-looking. A hush fell on the crowd when, using a roll of cloth to cushion his hands, he seized the clay pot from the fire and lifted it straight to his lips. For a moment it looked as though he would succeed, but a blast of heat caught him in the face, and he quickly put the pot back on the fire again and walked away, his head bowed in shame. In turn, other princes, noblemen, warriors, and hunters came forward with great bravado, but sadly they all failed, one after another, and slunk away.

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NOTES

4 Then the king of the jungle, mighty Lion, broke out of the crowd, roaring at the top of his lungs, his mane glistening in the sun. He lifted the clay pot in his rough-padded paws and brought it closer and closer to his mouth, but the heat from the steam gushing out was more than even he could bear. Whining and frowning, he, too, walked away as Eagle came circling down for his try. Eagle came as close as he could and pecked at the water, but the heat was such that he had to fly away defeated.

5 There followed Leopard, Elephant, Monkey, Owl, Vulture, and many more princes, chiefs, and warriors, but none was brave enough.

6 As the fire burned down, more wood was added and more water was poured into the pot so that it was always filled to the brim with boiling water. There was great excitement when Tortoise emerged out of the crowd. Tortoise was known throughout the land as a great **diviner**, and rumor had it that he could make boiling water taste fresh and cool. Turning his head now to the left, now to the right, he made straight for the blazing fire, singing:

The fire is burning and in the pot,
The water is steaming, boiling hot.
I go forth to take up the challenge,
By the power of my **venerable** elders,
The distinguished fellowship of diviners,
May I carry the day, for a change!

7 Rearing himself on his hind legs, Tortoise lifted the pot and raised it to his mouth. But even he, with all his magical powers, was unequal to the ordeal.

8 The king couldn't go back on his proclamation, and as the day wore on it began to look as though the princess would have to do without a husband. It was then that Hare broke out of the crowd and went trotting up to the fire, his ears perked up, a mischievous smile flickering about his lips. He gave a little bow to the crowd and then turned and looked thoughtfully at the pot.

9 The fire burned fiercely. The water boiled and bubbled, sending steam rising to the heavens. Hare took a roll of cloth to cushion his paws and then carefully lifted up the steaming pot, held it aloft, and started . . . talking.

10 First he turned to Lion and said,

I have come to attempt what no one has done in living memory.
I have come to drink boiling water and suffer death for my folly.
But for every act of folly there is a reason,
And mine is the power of love and passion.
I beg you, O King of the Jungle—upon my passing, tell my story,
Lest it fade from memory.

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NOTES

Lion agreed. In turn Hare asked Eagle, Tortoise, Monkey, Elephant, and all the other animals to tell his story, should he die after drinking the boiling water. All the animals quietly agreed, but that was not enough for Hare. He turned to the great princes, the warriors, and all the powerful people gathered there and begged them not to let his sacrifice sink into oblivion. He even spoke to the king and the princess, and each of them agreed.

11 Then, addressing the crowd as a whole, he concluded,

Tell my story to your children
And your children's children,
Lest I die in vain.
for when we are gone,
Only our stories remain.

12 The crowd listened, enraptured by Hare's words, not realizing that the boiling water had slowly grown cold. With the clay pot still held high, Hare bowed to the king, to the princess, and finally to the crowd. Then, he lowered the pot slowly to his lips and, with an expression of **feigned** agony, drank the water to the last drop. The crowd let out a great cheer as they rushed forward to **acknowledge** the hero. Hare had faced the terrible challenge and survived!

13 Hare was led to the palace with great majesty, and he and the beautiful princess were married. They lived happily together, and in time he became a great king, and they had many children, grandchildren, and great-grandchildren. To this day, the people of that kingdom still haven't realized that during all the time Hare was imploring them to immortalize his brave deed in story, he was simply waiting for the water to cool!

Excerpted from *More Ready-to-Tell Tales from Around the World,* edited by David Holt and Bill Mooney

DISCUSSION

WRITE

How do the events and actions in "How Hare Drank the Boiling Water and Married the Beautiful Princess" reveal aspects of Hare's character? What quality of character does he have? Discuss these questions with a group of your peers. Support your ideas with evidence from the text. After your discussion, you will write a reflection.

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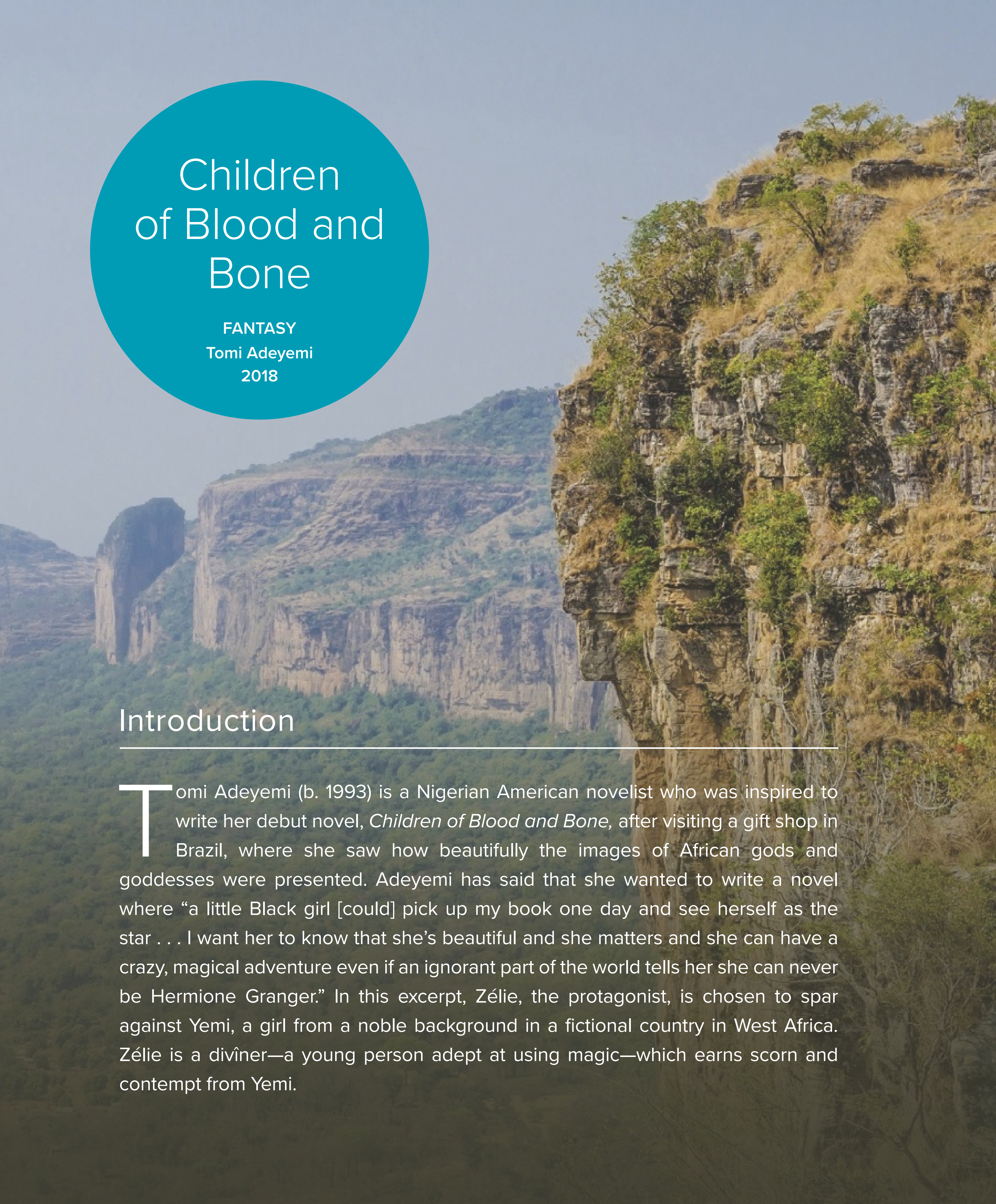

Children of Blood and Bone

FANTASY

Tomi Adeyemi

2018

Introduction

Tomi Adeyemi (b. 1993) is a Nigerian American novelist who was inspired to write her debut novel, *Children of Blood and Bone,* after visiting a gift shop in Brazil, where she saw how beautifully the images of African gods and goddesses were presented. Adeyemi has said that she wanted to write a novel where “a little Black girl [could] pick up my book one day and see herself as the star . . . I want her to know that she’s beautiful and she matters and she can have a crazy, magical adventure even if an ignorant part of the world tells her she can never be Hermione Granger.” In this excerpt, Zélie, the protagonist, is chosen to spar against Yemi, a girl from a noble background in a fictional country in West Africa. Zélie is a divîner—a young person adept at using magic—which earns scorn and contempt from Yemi.

“Come on, Yem.
If you’re going to lose, do it with *pride!*”

NOTES

1 *Pick me.*

2 It’s all I can do not to scream. I dig my nails into the marula oak of my staff[1] and squeeze to keep from fidgeting. Beads of sweat drip down my back, but I can’t tell if it’s from dawn’s early heat or from my heart slamming against my chest. Moon after moon I’ve been passed over.

3 Today can’t be the same.

4 I tuck a lock of snow-white hair behind my ear and do my best to sit still. As always, Mama Agba makes the selection grueling, staring at each girl just long enough to make us squirm.

5 Her brows knit in concentration, deepening the creases in her shaved head. With her dark brown skin and muted kaftan, Mama Agba looks like any other elder in the village. You would never guess a woman her age could be so lethal.

6 “Ahem.” Yemi clears her throat at the front of the ahéré[2], a not-so-subtle reminder that she’s already passed this test. She smirks at us as she twirls her hand-carved staff, eager to see which one of us she gets to defeat in our graduation match. Most girls cower at the prospect of facing Yemi, but today I crave it. I’ve been practicing and I’m ready.

7 I know I can win.

8 “Zélie.”

9 Mama Agba’s **weathered** voice breaks through the silence. A collective exhale echoes from the fifteen other girls who weren’t chosen. The name bounces around the woven walls of the reed ahéré until I realize Mama Agba’s called me.

10 “Really?”

SAMPLE ANNOTATION

Perspective and Point of View

There is one narrator, Zélie. This story is told using a limited point of view. Zélie explains that Yemi seems to think that she is better than everyone else there. According to the narrator, Zélie, Yemi seems to think that she is better than everyone else there. She is arrogant. It looks like most of the other girls are scared of her, which backs up the idea that she is arrogant. I wonder if Yemi and Zélie have a bad relationship.

---

1. **staff** a long stick, commonly used as a weapon or a walking aid
2. **ahéré** in the Yoruba language, a small hut or dwelling

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NOTES

11 Mama Agba smacks her lips. “I can choose someone else—”

12 “No!” I scramble to my feet and bow quickly. “Thank you, Mama. I’m ready.”

13 The sea of brown faces parts as I move through the crowd. With each step, I focus on the way my bare feet drag against the reeds of Mama Agba’s floor, testing the friction I’ll need to win this match and finally graduate.

14 When I reach the black mat that marks the arena, Yemi is the first to bow. She waits for me to do the same, but her gaze only stokes the fire in my core. There’s no respect in her stance, no promise of a proper fight. She thinks because I’m a divîner, I’m beneath her.

15 She thinks I’m going to lose.

16 “*Bow*, Zélie.” Though the warning is **evident** in Mama Agba’s voice, I can’t bring myself to move. This close to Yemi, the only thing I see is her luscious black hair, her coconut-brown skin, so much lighter than my own. Her complexion carries the soft brown of Orïshans who’ve never spent a day laboring in the sun. A privileged life funded by hush coin from a father she never met, a noble who banished his bastard daughter to our village in shame.

17 I push my shoulders back and thrust my chest forward, straightening though I need to bend. Yemi’s features stand out in the crowd of divîners adorned with snow-white hair. Ones who’ve been forced to bow to those who look like her time and time again.

18 “Zélie, do not make me repeat myself.”

19 “But Mama—”

20 “Bow or leave the ring! You’re wasting everyone’s time.”

21 With no other choice, I clench my jaw and bow, making Yemi’s insufferable smirk blossom. “Was that so hard?” Yemi bows again for good measure. “If you’re going to lose, do it with pride.”

22 Muffled giggles break out among the girls, quickly silenced by a sharp wave of Mama Agba’s hand. I shoot them a glare before focusing on my opponent.

23 *We’ll see who’s giggling when I win.*

24 “Take position.”

25 We back up to the edge of the mat and kick our staffs up from the ground. Yemi’s sneer disappears as her eyes narrow. Her killer instinct **emerges**.

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NOTES

26 We stare each other down, waiting for the signal to begin. I worry Mama Agba'll drag this out forever when at last she shouts.

27 "Commence!"

28 And instantly I'm on the defensive.

29 Before I can even think of striking, Yemi whips around with the speed of a cheetanaire. Her staff swings over her head one moment and at my neck the next. Though the girls behind me gasp, I don't miss a beat.

30 Yemi may be fast, but I can be faster.

31 When her staff nears, I arch as far as my back will bend, dodging her attack. I'm still arched when Yemi strikes again, this time slamming her weapon down with the force of a girl twice her size.

32 I throw myself to the side, rolling across the mat as her staff smacks against its reeds. Yemi rears back to strike again as I struggle to find my footing.

33 "Zélie," Mama Agba warns, but I don't need her help. In one smooth motion, I roll to my feet and thrust my shaft upward, blocking Yemi's next blow.

34 Our staffs collide with a loud crack. The reed walls shudder. My weapon is still reverberating from the blow when Yemi pivots to strike at my knees.

35 I push off my front leg and swing my arms for momentum, cartwheeling in midair. As I flip over her outstretched staff, I see my first opening—my chance to be on the offensive.

36 "Huh!" I grunt, using the momentum of the aerial to land a strike of my own. *Come on—*

37 Yemi's staff smacks against mine, stopping my attack before it even starts.

38 "Patience, Zélie," Mama Agba calls out. "It is not your time to attack. Observe. React. Wait for your opponent to strike."

39 I stifle my groan but nod, stepping back with my staff. *You'll have your chance,* I coach myself. *Just wait your tur—*

40 "That's right, Zél." Yemi's voice dips so low only I can hear it. "Listen to Mama Agba. Be a good little maggot."

41 And there it is.

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NOTES

42 That word.

43 That miserable, degrading slur.

44 Whispered with no regard. Wrapped in that insufferable smirk.

45 Before I can stop myself, I thrust my staff forward, only a hair from Yemi's gut. I'll take one of Mama Agba's infamous beatings for this later, but the fear in Yemi's eyes is more than worth it.

46 "Hey!" Though Yemi turns to Mama Agba to **intervene**, she doesn't have time to complain. I twirl my staff with a speed that makes her eyes widen before launching into another attack.

47 "This isn't the exercise!" Yemi shrieks, jumping to evade my strike at her knees. "Mama—"

48 "Must she fight your battles for you?" I laugh. "Come on, Yem. If you're going to lose, do it with *pride!*"

49 Rage flashes in Yemi's eyes like a bull-horned lionaire ready to pounce. She clenches her staff with a vengeance.

50 Now the real fight begins.

51 The walls of Mama Agba's ahéré hum as our staffs smack again and again. We trade blow for blow in search of an opening, a chance to land that crucial strike. I see an opportunity when—

52 "*Ugh!*"

53 I stumble back and hunch over, wheezing as **nausea** climbs up my throat. For a moment I worry Yemi's crushed my ribs, but the ache in my abdomen quells that fear.

54 "Halt—"

55 "No!" I interrupt Mama Agba, voice hoarse. I force air into my lungs and use my staff to stand up straight. "I'm okay."

56 I'm not done yet.

SAMPLE ANNOTATION

Comparative Reading

Zélie faces a challenge when she competes against Yemi, just as Hare faces a challenge when it is his turn to drink boiling water. Completing a challenge represents the archetype of "the task."

SAMPLE ANNOTATION

Theme

At the end of the story Zélie refuses to listen to Mama Agba. She sounds defiant: ""No!" she says. "I'm not done yet." This reminds me of the ending of "How Hare Drank Boiling Water." He, too, had faith in himself, and he knew he could win.

Excerpted from *Children of Blood and Bone* by Tomi Adeyemi, published by Henry Holt and Company.

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CHILDREN
OF BLOOD
AND BONE

First Read

Read *Children of Blood and Bone*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What kind of character is Yemi? Why is Zélie reluctant to bow to her? Cite evidence from the text to support your answer.
2. In this excerpt, what sort of situation does the protagonist find herself in? What is at stake, and how do you know? Cite specific evidence from the text to support your response.
3. What are some characteristics of a divîner? What clues does the author give the reader to situate divîners in this society? Cite evidence from the text to support your answer.
4. Use context clues to determine the meaning of **evident** as it is used in the text. Write your definition here, and explain which clues helped you arrive at this definition.
5. Keeping in mind that *inter-* is a Latin prefix meaning "between," and *venire* is a Latin verb meaning "to come," what do you think **intervene** means as it is used in the text? Write your definition here, and explain how your knowledge of word parts helped you arrive at this definition.

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Reading Skill:
Perspective and Point of View

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the perspectives of different characters, note the following:

- ✓ the narrator(s) and their points of view
- ✓ how much the narrator knows and reveals
- ✓ the narrators' attitudes toward other characters, events, or ideas
- ✓ how the author develops different perspectives, through description, dialogue, or events
- ✓ differences in the perspectives of the characters in the text

STEP 2: To analyze how an author develops and individualizes the perspectives of different characters, consider the following questions:

- ✓ Is there a single narrator or multiple narrators in this text?
- ✓ What is each narrator's point of view?
- ✓ How do the narrators reveal their perspectives about the events or the other characters in the text?
- ✓ What are the perspectives of the different characters in the text? How do the experiences of the characters shape their perspectives?
- ✓ How does the author develop the perspective of each character?
- ✓ What techniques does the author use to individualize the perspective of each character?

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Read paragraphs 38–45 of *Children of Blood and Bone*. Then, complete the chart by matching the individual perspective and textual evidence for each character.

YOUR TURN

PRACTICE

Individual Perspective and Evidence	
A	Calm and authoritative; focused on preparing the students for the match
B	Rude to her opponent; thinks highly of herself and looks down on others
C	Before I can stop myself, I thrust my staff forward, only a hair from Yemi's gut.
D	"Patience, Zélie," Mama Agba calls out. "It is not your time to attack. Observe. React. Wait for your opponent to strike."
E	Competitive due to negative feelings about her opponent; passionate about winning the match
F	"That's right, Zél." Yemi's voice dips so low only I can hear it. "Listen to Mama Agba. Be a good little maggot."

Character	Individual Perspective	Evidence
Yemi		
Zélie		
Mama Agba		

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify two or more themes and track their development, note the following:

- ✓ whether or not the theme or themes are stated directly or implied
- ✓ details that develop each theme, such as:
  - a narrator's point of view and perspective
  - characters' perspectives, thoughts, actions, and dialogue
  - the central conflict in the plot
  - the resolution of the conflict
  - messages about life that seem universal, or apply to all people
- ✓ ways in which the themes are similar and different

STEP 2: To analyze two or more themes and their development throughout the same or multiple literary texts, consider the following questions:

- ✓ What themes are suggested?
- ✓ When did you become aware of each theme? For instance, did the conclusion reveal a theme? Did a certain character's dialogue reveal a different or related theme?
- ✓ How did each theme develop over the course of the text?
- ✓ How is the treatment of universal themes similar or different across multiple texts?

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Reread paragraphs 10–12 and 16 from “How Hare Drank Boiling Water and Married the Beautiful Princess” and paragraphs 51–56 of *Children of Blood and Bone*. Then, complete the chart by writing evidence from the theme that is developed in both excerpts.

YOUR TURN

PRACTICE

Theme
It is important to remain confident in the face of adversity.

Evidence from *Children of Blood and Bone*	Evidence from “How Hare Drank Boiling Water and Married the Beautiful Princess”

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify the use or discussion of archetypes in texts, note the following:

- ✓ subjects or topics of the texts
- ✓ the theme in each work
- ✓ how different genres or kinds of media treat topics, themes, and archetypes in different ways
- ✓ characters' or people's actions, opinions, and motivations that suggest archetypical desires and character types such as
  - Leaving their mark on the world (*hero, magician, rebel*)
- ✓ settings and situations that influence the feeling of the text and suggest archetypes such as
  - A Tree - Represents life and knowledge
  - A Cave - Turning inward; deep down where a character delves into himself, becomes invisible
  - A River - A place of reflection or rebirth; crossing borders or new territory
  - An Island - A place of isolation; a small world unto itself; microcosm
  - Innate Wisdom vs. Educated Stupidity - A character will have intuition and knowledge that is better than those in charge
  - The Journey - The hero confronts trials along the way
  - The Task - Something that must be done
- ✓ symbols that may represent important concepts such as
  - River - Life, flow of time
  - Water - Purification
  - Light - Hope, renewal
  - Dark - Despair, ignorance

STEP 2: To compare and contrast the use or discussion of archetypes in texts, consider the following questions:

- ✓ What archetypes (characters, settings, symbols) does each author use?
- ✓ How do the genres or types of media each author uses treat the topics, themes, or archetypes differently?
- ✓ What are the motivations of each character or person? How does the author connect the character to a classical character archetype? What message is the author trying to send by choosing this character archetype?
- ✓ What is the setting or situation in the text? How does this setting or situation influence the tone and message the author conveys?
- ✓ What symbols does the author choose to include in the text? How might these symbols represent universal themes in the text?
- ✓ How does each author use these archetypes? What is the purpose of using these archetypes to explore these topics?

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Reread paragraphs 13 and 14 of the selection from *Children of Blood and Bone* and paragraph 2 of “How Hare Drank Boiling Water and Married the Beautiful Princess.” Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

1. How do the authors of *Children of Blood and Bone* and “How Hare Drank Boiling Water and Married the Beautiful Princess” use symbol archetypes similarly or differently?

   ○ A. Both authors use the archetype of water to represent the innocence of the characters.

   ○ B. Both authors use the archetype of the circle to show a community of people gathering together.

   ○ C. The author of *Children of Blood and Bone* uses the archetype of fire to show the power and excitement Zélie feels, whereas the author of “How Hare Drank Boiling Water and Married the Beautiful Princess” uses the archetype of water to show the king’s desire to discover truth and bravery amongst the men in the kingdom.

   ○ D. The author of *Children of Blood and Bone* uses the archetype of the circle to show how the cheering crowd around Zélie gives her a feeling of hope and encouragement, whereas the author of “How Hare Drank Boiling Water and Married the Beautiful Princess” uses the archetype of fire to show the determination of the king to get the water as hot as possible to make the task extremely difficult.

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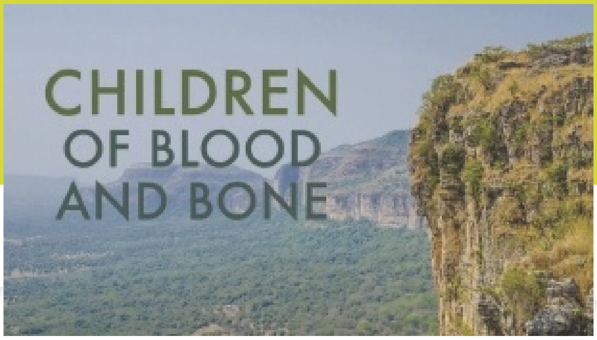

Close Read

Reread *Children of Blood and Bone.* As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a part in the text when the story, as told by Zélie's point of view, creates suspense for the reader.
2. How does the author showcase the unique perspectives of Zélie and Yemi? Cite evidence from the text to support your response.
3. The folktale "How Hare Drank Boiling Water and Married the Beautiful Princess" is structured in a way that teaches the reader a lesson while developing a theme of "rooting for the underdog." Analyze this theme in the excerpt of *Children of Blood and Bone*, especially noting how the structure of the text helps develop the theme.
4. The fable "How Hare Drank Boiling Water and Married the Beautiful Princess" and the novel *Children of Blood and Bone* contain archetypes that help shape the reader's understanding of character and plot. Identify an archetype in *Children of Blood and Bone* that you also notice in the folktale, and explain how the use of this archetype is similar and/or different in the texts.
5. Explain how Zélie's situation feels familiar, yet also represents a world that is much different than our own.

COMPARATIVE ANALYSIS

WRITE

Think about how the authors of "How Hare Drank Boiling Water and Married the Beautiful Princess" and *Children of Blood and Bone* develop the perspectives of the characters in each text similarly and differently. How do the authors use archetypes to develop and individualize the perspectives of different characters? Cite evidence from each text in your response.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Choose one vocabulary word on the list and think of an example of that word. Grounding vocabulary in familiar examples can help you better remember its meaning. (ex. Gravity is an example of a ***constant*** force that pushes me back down whenever I jump . . . at least while I'm on Earth.)
2. How can a suffix alter the meaning of a word? Choose a suffix from one of the vocabulary words and use an online or print dictionary to analyze it. Write down the part(s) of speech that it indicates along with its meaning. Then explain how that suffix alters the meaning of this vocabulary word. Analyzing how a suffix alters the meaning of a word can help you identify a word's part of speech and an important part of its meaning. (ex. The suffix *-ary* is added to the ends of nouns and adjectives, and it means "related to" or "connected with." This suffix shows that ***cautionary*** describes a noun that is connected to caution, or a warning.)
3. In one sentence, describe a scene from an imaginary world by using at least one vocabulary word. Using vocabulary words in different contexts helps you remember the word and make sure that you understand how to use it. (ex. On Planet Ruption, residents are not allowed to ***concentrate*** on one thought for too long, so different alarms constantly go off.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have read, written, and thought about what the worlds in fantasy and science fiction can teach us about our own world. What is an example of one imagined world from fantasy or science fiction that each member of your group is familiar with? (That world may be from a reading in this unit, a movie, a show, or a book you've all read.) What does that imaginary world show you about our world? Based on that example, what is one way we can improve our world? How can you and your group work toward improving it?

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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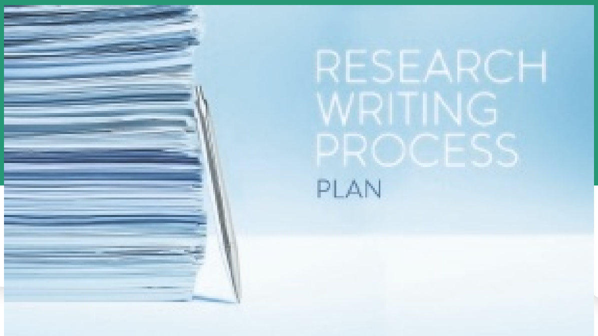
Extended Writing Project and Grammar

EXTENDED
WRITING
PROJECT
RESEARCH WRITING



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

Authors of science fiction and fantasy can't take everything from their own imaginations. In order to create imaginary worlds and conflicts, they often do quite a bit of research.

Writing Prompt

How do works of science fiction and fantasy relate to the real world?

Select an author from the unit, one of the texts, or the subject of one of the texts that you would like to know more about. Then write a research paper about that topic. In the process, you will learn how to select a research question, develop a research plan, gather and evaluate source materials, and synthesize and present your research findings. Regardless of which topic you choose, be sure your research paper includes the following:

- ✓ an introduction with a clear central idea (written in a thesis statement)
- ✓ supporting details from at least three reliable and valid sources
- ✓ a clear text structure
- ✓ a conclusion
- ✓ a works cited page
- ✓ multimedia elements

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to

- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Research Writing

Sometimes research is as simple as looking up the meaning of a word, the name of an unfamiliar person identified in an article, or the score of a game. Other times, research is more involved, as when seeking to solve a local environmental problem or working to find a cure for cancer. Whether the inquiry is formal or informal, researchers begin by generating questions, and then they focus on finding the answers. They should set out to find information in reliable and valid sources and carefully track that information on note cards. The final step in a research process is deciding on the most appropriate mode for delivering the results. For example, you might share your findings in text, write a letter to the editor, deliver an oral presentation at a meeting, or write an academic paper.

Research writing examines a topic and conveys ideas by citing and analyzing information from credible sources. Good research papers use textual evidence, including facts, statistics, examples, and details from reliable sources, to supply information about a topic and to support the analysis of complex ideas. Research not only helps writers discover and confirm facts, but it also helps them draw new conclusions about a topic. The characteristics of research writing include:

- an introduction with a clear central idea (written in a thesis statement)
- relevant facts, supporting details, and quotations from reliable and valid sources
- analysis of the details to explain how they support the central idea
- a clear and logical text structure
- a formal style
- a conclusion that wraps up your ideas
- a works cited page
- multimedia elements

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of research writing to create your own research paper.

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Before you get started on your own research paper, read this final version that one student, Mason, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of research writing that Mason included in his research paper.

NOTES

STUDENT MODEL

READ AND ANNOTATE

A Message from H. G. Wells's Martians

1 "They were . . . the most unearthly creatures it is possible to conceive. They were huge round bodies—or, rather, heads—about four feet in diameter . . ." (Wells 366). In H. G. Wells's *The War of the Worlds*, this is the main character's first description of the Martians who invade Earth. This novel was first published in 1898, and the extraterrestrial characters were unique. In this novel, extraterrestrials who did not look human made their entrance into popular culture (Simpson). Even though Martians and human beings look different in *The War of the Worlds*, there are still many parallels between them. By studying the Martians' actions in this novel, readers can reflect on their own behavior.

Brain Power: How Do You Use Your Intelligence?

2 The Martians in this novel are extremely intelligent. This idea is based on false information, but it asks readers to think about how they use their own intelligence. In 1877, an Italian astronomer named Giovanni Schiaparelli studied Mars. He thought that he saw channels on the planet and identified them as "*canali*" (Canright). This is an Italian word for "channels." However, "*canali*" was incorrectly translated into English as "canals." This caused confusion because there is a major difference between these two terms: **Channels** are natural waterways, while **canals** need to be constructed.

3 An amateur astronomer named Percival Lowell then jumped to a conclusion about lines that he saw on Mars. Lowell thought that the lines were waterways built by Martians who were extremely smart (Canright). In fact, Lowell thought that Martians were more intelligent than human beings. Historian A. Brad Schwartz explains that Lowell made this false idea popular by publishing a series of books. They argued that the Martians were "a highly intelligent, canal-building

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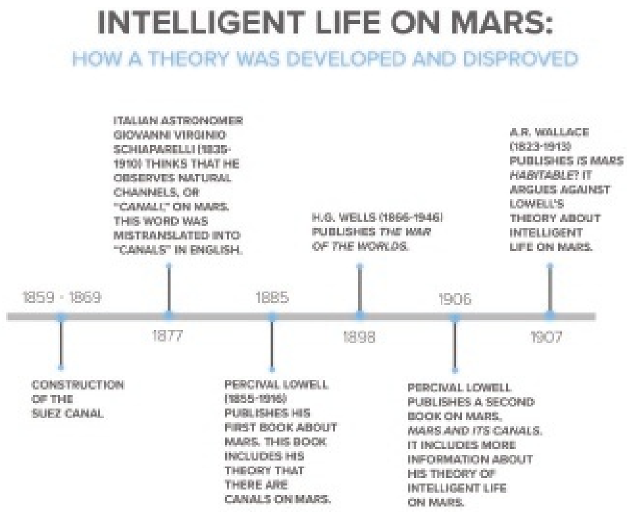
Martian civilization" (Schwartz). Schiaparelli's and Lowell's theories were disproved, but they had influenced *The War of the Worlds*.


INTELLIGENT LIFE ON MARS:
HOW A THEORY WAS DEVELOPED AND DISPROVED
1859 - 1869
CONSTRUCTION OF THE SUEZ CANAL
1877
ITALIAN ASTRONOMER GIOVANNI VIRGINIO SCHIAPARELLI (1835-1910) THINKS THAT HE OBSERVES NATURAL CHANNELS, OR "CANALI," ON MARS. THIS WORD WAS MISTRANSLATED INTO "CANALS" IN ENGLISH.
1885
PERCIVAL LOWELL (1855-1916) PUBLISHES HIS FIRST BOOK ABOUT MARS. THIS BOOK INCLUDES HIS THEORY THAT THERE ARE CANALS ON MARS.
1898
H.G. WELLS (1866-1946) PUBLISHES *THE WAR OF THE WORLDS*.
1906
PERCIVAL LOWELL PUBLISHES A SECOND BOOK ON MARS, *MARS AND ITS CANALS*. IT INCLUDES MORE INFORMATION ABOUT HIS THEORY OF INTELLIGENT LIFE ON MARS.
1907
A.R. WALLACE (1823-1913) PUBLISHES *IS MARS HABITABLE?* IT ARGUES AGAINST LOWELL'S THEORY ABOUT INTELLIGENT LIFE ON MARS.

Proceed with Caution: How Do You Use Your Technology?

4 Back on Earth, there were also major technological achievements during the nineteenth century. They included the following advancements:

- a way to mass-produce steel
- modern batteries
- steam-powered locomotives
- telegraphs
- typewriters (McFadden)

5 These inventions made time-consuming tasks easier and enabled people to do new activities. In his writing, Wells often questioned what would happen as a result: Will technology be beneficial or not? In an article about *The War of the Worlds*, Matthew Lasar argues that H. G. Wells intended to frighten readers about the major conflict that he predicted: More and more advanced technology will be handled by human beings (Lasar). As an example, the Martians have a **heat-ray**, a weapon that they use to cause destruction on Earth. That reminds readers to think about other people's lives when they decide how to use a new device.

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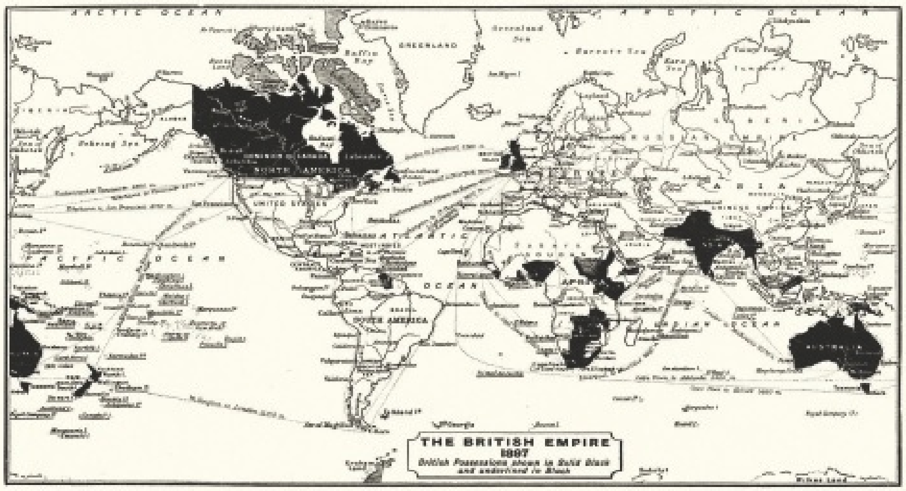
Past Tense: What Were Humans Doing with Their Power?

6 In Wells's novel, the Martians do not use their powers to take over the entire world. Instead, they only invade England. The setting of this occurrence is important because Britain had been practicing **imperialism** since the sixteenth century. That is the act of increasing a country's power by taking over foreign land or parts of other societies (*Merriam-Webster.com*). As evidence, the map below shows the territories that were a part of the British Empire in the late 1890s. That is the decade when *The War of the Worlds* was published.


ARCTIC OCEAN
GREENLAND
NORTH AMERICA
UNITED STATES
PACIFIC OCEAN
ATLANTIC OCEAN
SOUTH AMERICA
AFRICA
ASIA
INDIAN OCEAN
AUSTRALIA
THE BRITISH EMPIRE
1897
British Possessions shown in Solid Black and underlined in Black

Land shaded in black was part of the British Empire at this time.

7 Since H. G. Wells wrote about Martians who invade Britain, he placed the kingdom in the position of one of its colonies. According to one historian, "The novel is a powerful satire of British imperialism—the most powerful colonizer in the world suddenly finds itself colonized" (Schwartz). A **satire** is a text that shows human weaknesses, foolishness, and cruelty (*Merriam-Webster.com*). As a result, the Martians represent human beings who use their power to take other people's territory and lives.

8 The Martians who have invaded this essay do not look like human beings or actually exist. However, their behavior is an essential warning to all readers. Like H. G. Wells's Martians, people need to

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make important decisions about how they use their intelligence and technology. In the nineteenth century, some human beings used those powers to try to take over other people's land and societies. Over one hundred years later, people are still using those powers to harm others as well. Unlike Wells's Martians, however, scientists are currently using intelligence and technology to learn about Mars, not to conquer it.

9 This example shows that human beings can use intelligence and technology to develop knowledge and educate others. H. G. Wells's Martians could have learned from those efforts.

A Mars Rover explores the surface of the red planet to study its terrain.

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PLAN YOUR RESEARCH ESSAY

WRITE

Writers often take notes about ideas before they sit down to write. Think about what you've learned so far about organizing research writing to help you begin prewriting.

- What author, text, or subject from the unit do you find most interesting?
- What do you want to learn about that author, text, or subject?
- How can you use a research question to focus your research?
- What kinds of sources will help you answer that question?
- How can you share the information you find with readers?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph research summary. Your summary should describe what you plan to research and discuss in this research paper. Include possible research questions of your own based on the prompt.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Planning Research

In order to make a research plan to answer a question, drawing on multiple reliable and valid sources, do the following:

- Make a list of tasks.
  - > Select a topic if needed and form a research question.
  - > Develop a plan—a series of steps you can follow to find relevant information.
- Form a research question.
  - > Think about what you want to find out.
  - > Ask several open-ended questions (such as "How . . ." or "Why . . ." questions) related to your topic.
  - > Choose a question you want to explore.
- Search for information.
  - > Search a variety of sources: online, in books, in other references.
  - > Draw on reliable and valid sources by authors or institutions with knowledge, training, and/or experience in your topic.
  - > Use sources to generate additional, focused questions.

To develop a research plan and the scope of the plan, consider the following questions:

- Are my sources reliable and valid?
- How do my sources address themes, concepts, or other areas related to my research?
- Do my sources contradict each other? How? Can the differences be resolved?
- Can I sufficiently answer my question within my time limits?
- Do I need to change my major research question?

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YOUR TURN

PRACTICE

Read the research questions below. Then, complete the chart by placing each question into two categories: those that are successful research questions and those that are not.

Research Questions	
A	How does the traditional role of the fox in Navajo folklore compare with the traditional role of the fox in Japanese folklore?
B	Ray Bradbury's "There Will Come Soft Rains" takes place in 2026, but it was written in 1950. How does the house recognize the family dog in this story?
C	What is one moral of the folktale "Manuel and the Magic Fox"?
D	Who are the divîners in this story?
E	Ray Bradbury's "There Will Come Soft Rains" takes place in 2026, but it was written in 1950. What does this story show about the role of technology in people's lives at that time?
F	How do the challenges that divîners face in this fictional country relate to the challenges that students can face in the real world?

Successful Research Question	Unsuccessful Research Question

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YOUR TURN

PRACTICE

Under your teacher's guidance, generate a research question. Then, complete the chart by writing a short plan of how you will go about doing research for your research paper.

Research Steps	Your Plan
My Research Question	
Step 1	
Step 2	
Step 3	
Step 4	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning whether each source is relevant and credible:

First, reread the sources and identify the following:

- what kind of source it is, including video, audio, or text, and where the source comes from
- places where information seems inaccurate, biased, or outdated
- places where information seems irrelevant or incomplete

As you work to improve writing by discerning whether sources are trustworthy, consider the following questions:

- Is the material *relevant*—appropriate and related to your topic?
- Is the material *reliable*—published by a well-established source or expert author and based on the most current information?
- Is the material *credible*—based in fact and can be verified by evidence and other sources?
- Is the material *valid*—containing arguments that are sound and logical?

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YOUR TURN

PRACTICE

Read the factors below. Then, complete the chart by placing them into two categories: those that show a source is credible and reliable and those that do not.

Factors	
A	The image is from a personal blog of an unknown writer.
B	The article includes clear and logical arguments and counterarguments.
C	The video states only the author's personal opinions and omits, or leaves out, other positions.
D	There is a discrepancy between the evidence that this author presents and the facts I have found in reliable and valid sources.
E	The author is a reporter for a well-established and nationally recognized newspaper.
F	The evidence in the video is based on facts that I have been able to verify in other credible sources.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart by filling in the title and author of a source and answering the questions about it.

Questions	Student Notes
Source Title and Author ________________	
Is it reliable? Has the source material been published in a well-established book, periodical, or website? Is the source material up to date or based on the most current information?	
Is it accurate? Is the source based on factual information that can be verified by another source?	
Is it credible? Is the source material written by a recognized expert on the topic? Is the source material published by a well-respected author or organization?	
Is it biased? Or is the source material connected to people or organizations that are objective and unbiased?	
Is it valid? Does the source contain logical arguments?	
Is it relevant? Does the source contain relevant anecdotes, examples, facts, and details that support my central idea?	
Decision Should I use this source in my paper?	

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Writing Skill: Research and Notetaking

In order to conduct research to answer a question by drawing on multiple reliable and valid sources and generating additional questions for further research, note the following:

- Think of a question you would like to have answered.
- Look up your topic in an encyclopedia to find general information.
- Find specific, up-to-date information in books and periodicals, on the internet, and from other sources.
- Use the library's computerized catalog to locate books on your topic and ask a librarian if you need help.
- Make sure that each source is closely related to your topic and is a reliable, valid source of information.
- Discern which sources are relevant and trustworthy to use.
- If necessary, refocus, or change your topic if you have difficulty finding information about it.
- Generate questions as you conduct your research.

To conduct research to answer a question by drawing on multiple reliable and valid sources and generating additional questions for further research, consider the following questions:

- How does this information help me to answer my research question?
- Is the information reliable, valid, current, and up to date?
- Where can I find additional information from multiple sources?
- How can I discern which information is relevant and which sources are trustworthy enough to include?
- Should I change or refocus my topic based on my new information?
- What additional questions could I generate to push my research further?

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YOUR TURN

PRACTICE

A good research paper synthesizes information from multiple sources by topic. Read each bullet point from Mason's note cards below. Then, complete the chart by putting each bullet point in its correct topic.

Bullet Points	
A	Source 3: "H. G. Wells 'wanted' to terrify us about what he saw as the coming crisis—ever more powerful technology in the hands of the human race" (Lasar).
B	Source 4: "Wealthy, self-taught astronomer Percival Lowell popularized this misconception [a false idea] in a series of books describing a highly intelligent, canal-building Martian civilization" (Schwartz).
C	Source 2: Paraphrase: Lowell thought the features were waterways built by Martians who are extremely smart (Canright).
D	Source 4: "The invaders easily defeat the British army thanks to their advanced weaponry, a 'heat-ray' and poisonous 'black smoke . . .'" (Schwartz).

Popular Views of Martians in the 1890s	What the Martians' Use of Technology Shows Readers

RESEARCH AND NOTETAKING

WRITE

Use the steps on the previous page to identify and gather relevant information from a variety of sources. Write note cards for your sources. When you have finished, write a short paragraph to show how you have synthesized information from at least two sources.

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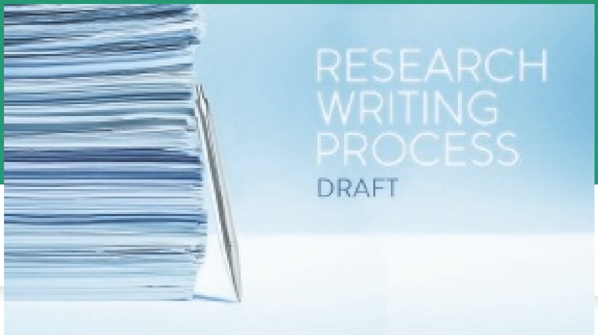

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR RESEARCH ESSAY

WRITE

You have already made progress toward writing your research paper. Now it is time to write your first draft.

Use your plan and other responses in your Binder to draft your research paper. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions:

Draft Checklist:

- ☐ Have I generated an effective question for formal inquiry?
- ☐ Have I fully supported my central idea?
- ☐ Have I included supporting details from at least three reliable and valid sources?
- ☐ Does the text structure help me communicate my ideas?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Mason's research paper. You will see places where he has revised parts of his research paper as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Mason will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

A Message from H. G. Wells's Martians

"They were . . . the most unearthly creatures it is possible to conceive. They were huge round bodies—or, rather, heads—about four feet in diameter . . ." (Wells, 366). This quote is from H. G. Wells's *The War of the Worlds*. It is the main character's first description of the Martians who invade Earth. This novel was published in 1898. The extraterrestrial characters were unique. In this novel, extraterrestrials who did not look like human beings made their first entrance into popular culture (Simpson). Even though they look different, there are many paralels between the Martians and human beings. By looking at the Martians' actions, readers can take a look at their own behavior.

The Martians in this novel are intelligent, this idea is based on bad information, but it makes you think about how intelligence can be used. In 1877, an Italian astronomer named Giovanni Schiaparelli studied Mars. He thought that he saw channels on the planet and identified them as "*canali*" (Canright). This is an Italian word for "channels." However, "*canali*" was incorrectly translated into English as "canals." An ammature astronomer named Percival Lowell then jumped to conclude about lines that he saw on Mars: He thought the features were waterways built by Martians who were extremely smart. He also thought that the Martians were more intelligent then human beings.

~~Historian A. Brad Schwartz explains that Lowell made this false idea popular by publishing a series of books. They argued that the Martians were a highly intelligent, canal-building Martian civilization (Schwartz). There theories were disproved, but they had influenced *The War of the Worlds*.~~

Historian A. Brad Schwartz explains that Lowell made this false idea popular by publishing a series of books. They argued that the Martians were "a highly intelligent, canal-building Martian civilization"

Critiquing Research

While using the questions in the checklist to critique his research paper, Mason modifies his major research question to "What do the Martians' actions show readers about human beings' actions?" He also realizes that he needs to use quotation marks around quotations so as not to plagiarize information.

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NOTES

(Schwartz). Schiaparelli's and Lowell's theories were disproved, but they had influenced *The War of the Worlds*.

~~Back on Earth, there were also major technological achievements during the nineteenth century. These included the development of the steam locomotive and the telegraph. These inventions made tasks easier and got people to do new things but Wells questioned what would happen as a result: Will the technology be benefitial or not? According to science writer Matthew Lasar... the War of the Worlds shows Wells's concern: "H. G. Wells *wanted* to terrify us about what he saw as the coming crisis – ever more powerful technology in the hands of the human race." As an example, the Martians have the heat-ray, and they use it to cause destruction on earth. That makes readers to think about other people's lives when they decide how to use a new device.~~

Proceed with Caution: How Do You Use Your Technology?

Back on Earth, there were also major technological achievements during the nineteenth century. They included the following advancements:

- a way to mass produce steel
- modern batteries
- steam-powered locomotives
- telegraphs
- typewriters (McFadden)

These inventions made time-consuming tasks easier and enabled people to do new activities. In his writing, Wells often questioned what would happen as a result: Will technology be beneficial or not? In an article about *The War of the Worlds*, Matthew Lasar argues that H. G. Wells intended to frighten readers about the major conflict that he predicted: More and more advanced technology will be handled by human beings (Lasar). As an example, the Martians have a heat-ray, a weapon that they use to cause destruction on Earth. That reminds readers to think about other people's lives when they decide how to use a new device.

Improving Writing

Mason adds a new header and more examples of human technology as bullet points. This better emphasizes the contrast between human and Martian technology and his central idea.

Paraphrasing

Mason decides to paraphrase Lasar's idea to convey information in his own voice. He cites the source of this idea to make sure that he avoids plagiarism.

In Wells's novel, the Martians do not use their powers to entirely taking over the world, they only invade England. The setting of this occurence is important because . . . Britain had been practicing imperialism since the sixteenth century. The act of increasing a country's power by to taking over foreign land or parts of other

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societies, a paraphrase from Merriam-Webster. Since H. G. Wells wrote about Martians who invade Britain, he placed the kingdom in the position of one of its colonies according to one historian (Schwartz), "The novel is a powerful satire of British imperialism—the most powerful colonizer in the world suddenly finds itself colonized." A satire is a text that shows human weaknesses, foolishness, and cruelty (*Merriam-Webster*). As a result, the Martians represent human beings who try to taking other people's territory and lives.

The Martians who have invaded this essay do not look like us or actually exist. However, their behavior is an essenchul warning to all readers. Like H. G. Wells's Martians, people need to make decisions about how they use their intelligence and technology. In the nineteenth century, some human beings used those powers to try to take over other peoples land and societies, and people still use those powers to harm others. Unlike Wells's Martians. Scientists are currently using intelligence and technology to learn about Mars, not for conquering it.

A Mars Rover explores the surface of the red planet to study its terrain.

NOTES

Multimedia — Integrating Media

Mason finds an image that shows a Mars Rover, and he adds it to the end of his conclusion. He uses a graphic feature to help readers relate to his topic about NASA's exploration of Mars.

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Sources and Citations

Mason italicizes the container title "NASA Education" in one entry, and adds the publication date to another entry. By including all of the required information in his works cited list, Mason gives proper credit to the sources he has used in his research paper. This information also helps readers find Mason's sources.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback and note the following:

- specific areas in your writing that peers and/or teachers thought were most successful
- areas where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim needs to be stated more clearly
  - > your ideas and reasoning need more analysis or support
  - > writing could be more clear or cohesive
  - > grammar, punctuation, or usage could be improved so that errors do not get in the way
- what type of revision would best address each piece of feedback, for example:
  - > revising your claim and adding details to improve clarity
  - > explaining the connections between support and your claim to add analysis
  - > adding concrete details, quotations, and definitions to provide stronger support of your claim
  - > revising and adding transitions to increase cohesiveness
- whether the suggestions are free from error and help meet your writing goals

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Below is feedback Mason received from a peer on an earlier draft of his research paper. Choose the best answer to each question about this feedback

> I think paragraph 3 is important to your essay. However, you mention that Wells actually wanted to “terrify” humans with the threat of powerful technology. You use the Martians’ heat-ray as an example, but I’m not sure that everyone reading would immediately understand why that would be a threat. I think using a more clear example related to current human technology would better convey that fear. There are also a couple of grammatical issues in this paragraph.

1. Which piece of feedback on Mason’s draft will help him address the most significant issue?

○ A. There are also a couple of grammatical issues in this paragraph.
○ B. However, you mention that Wells actually wanted to “terrify” humans with the threat of powerful technology.
○ C. I think paragraph 3 is important to your essay.
○ D. I think using a more clear example related to current human technology would better convey that fear.

2. Which of the following revision strategies would best address the feedback that was most significant in Question 1?

○ A. adding evidence and support
○ B. adding transitions
○ C. revising the central idea
○ D. checking spelling and grammar

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work. When you have finished revising that section, type it out and submit your work.

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Writing Skill: Critiquing Research

In order to critique research and generate additional questions for further research, do the following:

- Gather relevant, or important, information from multiple reliable and valid sources.
- Evaluate how well your sources answer your research question.
- Generate focused questions that are related to your first question in order to guide additional research.
- Use search terms effectively when looking for information online, such as using unique terms that are specific to your topic (e.g., "daily life in Jamestown, Virginia" rather than just "Jamestown, Virginia").
- Discern whether your new sources are valid and trustworthy.
- If necessary, refocus or change your question.

To critique research to generate additional questions for further research, ask yourself the following questions:

- Does my research come from multiple reliable and valid sources?
- Have I used search terms effectively when looking for information online?
- Have I assessed how well sources actually answer my research question?
- Have I generated additional questions to guide further research?
- Are there specific terms or phrases in my research question that I can adjust to broaden my search or make it more narrow?
- Can I use "and," "or," or "not" to expand or limit my search?
- Can I use quotation marks to search for exact phrases?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. In an earlier stage of the research process, Mason used an online browser to look up key words and phrases from his major research question. However, he could not find all the information that he needed. What is one way that Mason can try to solve this problem?

   ○ A. Mason can generate more focused research questions and look up key words in those questions.
   ○ B. Mason can add "and" between key words from his major research question to limit his search.
   ○ C. Mason can use quotations around his major research question to find an exact match online.
   ○ D. Mason can assess the validity, credibility, and reliability of his search results.

2. In an earlier stage of the research process, Mason saw that he was only using sources that he found on an online browser's search engine. What is one step that he can take to use another avenue of research?

   ○ A. Mason can modify his major research question.
   ○ B. Mason can limit his search results in an online browser by using "and" between key words.
   ○ C. Mason can go to a library or use an online library catalogue to find sources that are not freely available in a standard browser.
   ○ D. Mason can look for evidence of bias in each source that he has.

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YOUR TURN

PRACTICE

Complete the chart by answering each question about your research to see if you need to modify your research plan.

Question	My Response
Am I finding enough information to answer my major research question?	
If not, how can I modify my major research question?	
Does my research come from multiple print and digital sources?	
Have I used search terms effectively when looking for information online?	
Did I quote or paraphrase information without plagiarizing?	
Have I generated additional questions to guide any further research I might want to conduct?	
Are there specific terms or phrases in my research question that I can use to adjust my search?	
Can I use “and,” “or,” or “not” to expand or limit my search?	
Can I use quotation marks to search for exact phrases?	

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Writing Skill: Paraphrasing

To paraphrase content from multiple reliable and valid sources, note the following:

- each source's reliability and validity
- each source's meaning
- words that are important to maintaining this meaning
    - > may include proper names, places, or statistics
- any confusing or unfamiliar words
    - > determine their meanings
    - > find synonyms
- long, complicated sentences
- the order in which events and ideas appear
- the text's length
- source information to provide a citation

To paraphrase content from multiple reliable and valid sources, consider the following questions:

- Is each source trustworthy? Is it clearly connected to my topic?
- Do I understand the meaning of each text?
- Which words are important to keep to maintain the meaning?
- Which words are confusing or unfamiliar and need to be checked?
- Are there any long, complicated sentences that should be analyzed in parts?
- Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?
- Have I given credit to the source in a citation?

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YOUR TURN

PRACTICE

Choose the best answer for each question.

1. Mason included a quote from NASA's website in an earlier draft of his research paper, and he decided to paraphrase it. Which of the following statements most accurately restates the quotation by using different words?

> "At this time, Mars' surface cannot support life as we know it" (NASA).

○ A. Mars cannot keep living things alive (NASA).
○ B. Now on Mars' terrain, living things cannot be alive (NASA).
○ C. Mars' terrain is not currently able to keep living things alive (NASA).
○ D. At this time, the surface of Mars can't support life as we understand it (NASA).

2. Mason included a quotation about *The War of the Worlds* in an earlier draft of his paper. Which of the following statements most accurately restates the quotation by using different words?

> NASA shows how Wells's view of Mars differed from past authors' views of it: "In a more sinister view of the Red Planet, H. G. Wells painted a picture of horror when Martians invade Earth in *The War of the Worlds*" (NASA).

○ A. H. G. Wells had a gloomier take on Mars, and in his novel, he showed a dreadful crisis when Martians take over Earth (NASA).
○ B. H. G. Wells showed a dreadful crisis (NASA).
○ C. To make readers reflect on the way that they live, Wells created scary scenes of Martians attacking Earth in his novel (NASA).
○ D. Showing that Mars is not pleasant, Wells creates terrifying art in his novel about Martians attacking Earth.

PARAPHRASING

WRITE

Use the questions on the previous page to paraphrase at least three quotations that you have written down on your note cards. Make sure to cite the source of the quotation in your paraphrase as well.

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Writing Skill: Sources and Citations

Here are some suggestions that will help you improve writing by accurately citing a variety of print and digital sources relevant to a topic:

- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the central idea and demonstrate your understanding of the topic or text.
- Use parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format:
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation or footnote, include the author and page number.

As you work to improve writing by correctly documenting sources, consider the following questions:

- Did I avoid plagiarism by crediting all my sources? Have I relied too much on one source, instead of looking for different points of view on my topic in other sources?
- Did I include all my sources on my works cited page?
- Are my citations formatted correctly using a standard, accepted format?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is an entry from a previous draft of Mason's works cited page, and it cites an online publication. Which revision best corrects Mason's style errors?

> Ali Smith. "Celebrating HG Wells's Role in the Creation of the UN Declaration of Human Rights." *The Guardian*, 20 Nov. 2015, https://www.theguardian.com/books/2015/nov/20/ali-smith-celebrates-hg-wells-role-creation-un-declaration-of-human-rights

○ A. Smith, Ali. "Celebrating HG Wells's Role in the Creation of the UN Declaration of Human Rights." *The Guardian,* https://www.theguardian.com/books/2015/nov/20/ali-smith-celebrates-hg-wells-role-creation-un-declaration-of-human-rights, 20 Nov. 2015.

○ B. Smith, Ali. *Celebrating HG Wells's Role in the Creation of the UN Declaration of Human Rights*. *The Guardian*, 20 Nov. 2015,

○ C. Smith, Ali. "Celebrating HG Wells's Role in the Creation of the UN Declaration of Human Rights." *The Guardian*. Nov. 2015, https://www.theguardian.com/books/2015/nov/20/ali-smith-celebrates-hg-wells-role-creation-un-declaration-of-human-rights.

○ D. Smith, Ali. "Celebrating HG Wells's Role in the Creation of the UN Declaration of Human Rights." *The Guardian*, 20 Nov. 2015, https://www.theguardian.com/books/2015/nov/20/ali-smith-celebrates-hg-wells-role-creation-un-declaration-of-human-rights.

2. Mason had included this quotation in a previous draft of his research paper. Based on the citation in Question 1, what change should Mason make to his parenthetical citation?

> "Above all, Wells believed that what we needed to do was make and ratify as law an international declaration of human rights" (Ali Smith, 2015).

○ A. Replace "(Ali Smith, 2015)" with "(Smith)"

○ B. Replace "(Ali Smith, 2015)" with "(*The Guardian*, 20 Nov. 2015)"

○ C. Replace "(Ali Smith, 2015)" with "(20 Nov. 2015)"

○ D. No change needs to be made.

SOURCES AND CITATIONS

WRITE

Use the questions on the previous page to revise your parenthetical citations and your works cited list. When you have finished revising your citations, write out your list. Check that your information, whether quoted or paraphrased, is properly cited to avoid plagiarism. Refer to the *MLA Handbook* as needed.

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Writing Skill: Multimedia — Integrating Media

To integrate multimedia elements into your draft, ask yourself the following questions:

- To what extent would including multimedia elements be effective in achieving my purpose?
- Which multimedia elements seem most important in conveying information to the reader/audience?
- How is the addition of multimedia elements useful to aiding comprehension?
- How can I use multimedia elements to emphasize the importance and relevance of my ideas?

To decide which kinds of multimedia elements to use in your draft, use the following guide:

- To use print features to better organize information, consider adding:
  - > titles
  - > headings
  - > subheadings
  - > bullets
  - > boldface and italicized terms
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding:
  - > charts
  - > graphs
  - > tables
  - > timelines
  - > diagrams
  - > photographs
  - > art and/or artifacts
- If your draft is in a digital format, consider adding:
  - > audio clips
  - > video clips
  - > interactive elements

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. In an earlier draft of his research paper, Mason wanted to claim that the Martians are also showing readers the dangers of harming the environment. Which of the following graphic features would best show that pollution was increasing during the nineteenth century?

    ○ A. A diagram that shows the first steam-powered locomotive, developed in the early 1800s.
    ○ B. A bar graph that compares each continent's contribution to air and water pollution over the past ten years.
    ○ C. A line graph that shows a significant increase in air pollution in Great Britain during the 1800s.
    ○ D. A side-by-side comparison of a map of Mars from 1885 with a current map of Mars. The map from 1885 would have canals, while the current map would not.

2. Mason often sees the term "second industrial revolution" as he does research on H. G. Wells's concerns about the environment. His class has not learned about this period yet, but it seems like it had an important impact on H. G. Wells's views. What should Mason do to make sure that readers understand what the second industrial revolution is?

    ○ A. Add an image from the second industrial revolution beneath the paragraph on pollution. Then add a caption that says "This is the Second Industrial Revolution."
    ○ B. Add a link to an online course about the second industrial revolution.
    ○ C. Add the term to a heading so that students will see it when they scan the research paper.
    ○ D. Make the word boldface and write a brief definition of it.

MULTIMEDIA — INTEGRATING MEDIA

WRITE

Choose multimedia elements that aid comprehension, and add them to your draft. You can use the questions on the previous page to decide which print features, graphic features, and multimedia will help you convey information to the reader. Use the graphic organizer to list ideas for multimedia elements, explain why each one is important, and cite any graphic features or multimedia that you find in your research process.

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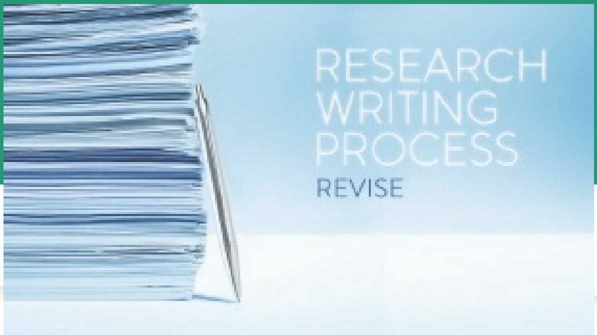


Revise

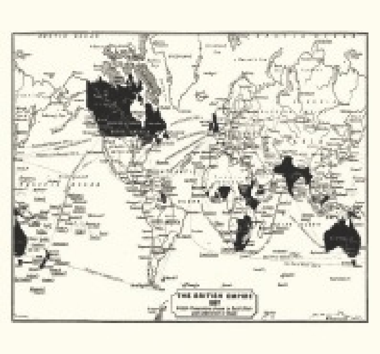
PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your research paper. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Label each print or graphic feature. Annotate any features that do not clearly aid your readers' comprehension or provide information that relates to your topic.	Add a clear title and/or caption to clarify how the print or graphic feature relates to your topic.	As evidence, the map below shows the territories that were a part of the British Empire in the late 1890s. That is the decade when *The War of the Worlds* was published.  Land shaded in black was part of the British Empire at this time.

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Review	Revise	Example
Cohesiveness		
Identify key ideas in your research paper. Annotate places where additional description or information could help develop your ideas.	Make sure you have a strong central idea in each paragraph, and add descriptions, specific facts and details, examples, or other supporting information to develop your ideas.	However, "*canali*" was incorrectly translated into English as "canals." This caused confusion because there is a major difference between these two terms: **Channels** are natural waterways, while **canals** need to be constructed.
Organization		
Review the citations in your paper. Annotate places where citations are missing or appear in the wrong part of the paper.	Add missing parenthetical citations, and correct any citations that are placed in incorrect parts of the paper. Make sure that each citation is also clearly listed in your works cited list.	According to one historian ~~(Schwartz)~~, "The novel is a powerful satire of British imperialism—the most powerful colonizer in the world suddenly finds itself colonized~~.~~" (Schwartz).
Style: Word Choice		
Identify weak or repetitive words or phrases that do not clearly express your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive ones that better convey your ideas.	By ~~looking at~~ studying the Martians' actions in this novel, readers can ~~take a look at~~ reflect on their own behavior.
Style: Sentence Variety		
Read your research paper aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity of emphasis.	~~This quote is from~~ In H. G. Wells's *The War of the Worlds*~~. It~~, this is the main character's first description of the Martians who invade Earth. This novel was ~~also~~ first published in 1898~~. The~~, and the extraterrestrial characters were unique.

REVISE YOUR RESEARCH ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your research paper to determine areas that should be revised.

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Grammar: Infinitive Phrases

An infinitive phrase contains an infinitive (such as *to wash*) and other words that complete its meaning. If other words are not present, then the sentence simply contains an infinitive, not an infinitive phrase.

The word *to* is a preposition when it is followed by a noun or pronoun as an object of the preposition. The word *to* used before the base form of a verb is part of the infinitive form of the verb. It is not a preposition.

Infinitive	Infinitive Phrase
Christine likes **to read**.	Christine likes **to read historical fiction**.

Use these guidelines when using infinitive phrases:

Guideline	Text
An infinitive phrase may include a direct object.	She makes a big deal out of getting up and hurrying **to get Abuela**. Abuela Invents the Zero
An infinitive phrase may include an adverb.	Did we brave all then **to falter now?** House Divided Speech
An infinitive phrase may include a prepositional phrase.	They had something important **to share with the young**. A Celebration of Grandfathers

Infinitive phrases, like infinitives, can function as adjectives, adverbs, and nouns. As a noun, an infinitive phrase can serve as the subject, direct object, or predicate noun in a sentence.

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YOUR TURN

PRACTICE

1. How should this sentence be changed to include an infinitive phrase?

   We did not know how to.

   ○ A. Add *swim* after *to*.
   ○ B. Add *quickly* after *to*.
   ○ C. Add *fix the lawnmower properly* after *to*.
   ○ D. No change needs to be made to this sentence.

2. How should this sentence be changed to include an infinitive phrase?

   To munch on peanuts makes me feel like I'm at the circus!

   ○ A. Add *to see the clowns* after *circus*.
   ○ B. Add *to pass the time* after *peanuts*.
   ○ C. Add *to make the experience seem real* before *to*.
   ○ D. No change needs to be made to this sentence.

3. How should this sentence be changed to include an infinitive phrase?

   To eat is one of my grandmother's favorite activities.

   ○ A. Add *at fancy restaurants* after *eat*.
   ○ B. Add *to do* after *activities*.
   ○ C. Add *to the sofa* after *eat*.
   ○ D. No change needs to be made to this sentence.

4. How should this sentence be changed to include an infinitive phrase?

   Mr. Martinez wanted to the Lincoln Memorial.

   ○ A. Add *visit* after *to*.
   ○ B. Add *a visit* after *wanted*.
   ○ C. Change *wanted to* to *want*.
   ○ D. No change needs to be made to this sentence.

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Grammar: Ellipses for Pause or Separation

Ellipses (. . .) are typically used to show that something has been omitted from a quotation, but they have other purposes. Follow these rules when using ellipses to indicate a pause or unfinished thought or to separate items:

Rule	Text
Use ellipses to indicate a pause or an unfinished thought.	Hiding . . . where would we hide? In the city? In the country? In a house? In a shack? When, where, how . . . ? Anne Frank: The Diary of a Young Girl
Use ellipses to separate items in written material, such as a newspaper column.	A gala will be held on Friday at the Leeson Community Center to raise funds for the American Red Cross. . . . Lubbock Community Church is having a yard sale on Saturday. . . . The annual Crawfish Festival will take place at Riley Park on Sunday.

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YOUR TURN

PRACTICE

1. How should this text be changed to create a list of items?

> The Community Center is sponsoring a bake sale on Saturday, beginning at noon. The local pet shelter is holding an open house on Sunday for pet adoptions.

○ A. The Community Center is sponsoring a bake sale . . . beginning at noon. The local pet shelter is holding an open house on Sunday for pet adoptions.
○ B. The Community Center is sponsoring a bake sale on Saturday, beginning at noon. The local pet shelter is holding an open house on Sunday. . . .
○ C. The Community Center is sponsoring a bake sale on Saturday, beginning at noon. . . . The local pet shelter is holding an open house on Sunday for pet adoptions.
○ D. No change needs to be made to this sentence.

2. How should this text be changed to indicate a pause or an unfinished thought?

> Marilyn seemed confused. “I have never met you before,” she said. “Why have you come here? What do you?”

○ A. Marilyn seemed confused. . . . “Why have you come here? What do you?”
○ B. Marilyn seemed confused. “I have never met you before,” she said. . . .
○ C. Marilyn seemed confused. “I have never met you before,” she said. “Why have you come here? What do you . . . ?”
○ D. No change needs to be made to this sentence.

3. How should this text be changed to indicate a pause or an unfinished thought?

> “I hardly know what to say,” said Jeremy as he covered his face with his hands and searched for the right words. “I can’t even.”

○ A. “I hardly know what to say,” said Jeremy as he covered his face with his hands and searched for the right words. “I can’t even . . .”
○ B. “I hardly know what to say,” said Jeremy as he . . . searched for the right words. “I can’t even.”
○ C. “I hardly know what to say,” said Jeremy. . . . “I can’t even.”
○ D. No change needs to be made to this sentence.

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Grammar: Sentence Fragments

A sentence fragment is a group of words that lacks a subject, a predicate, or both. A fragment does not express a complete thought.

Every sentence must have a subject and a predicate to express a complete thought. The subject part of a sentence names who or what the sentence is about. The predicate part tells what the subject does or has. It can also describe what the subject is or is like.

Term	Definition	Example
complete sentence	contains a subject and a predicate to express a complete thought	At least it was Friday, and Miss Edmunds was back. Bridge to Terabithia
sentence fragment	a group of words that lacks a subject, a predicate, or both	Looking for something to kill. Brian's Return

There are several ways to correct a sentence fragment, depending on the intended meaning. The fragment may be completed by simply adding a subject or verb. It may be incorporated into a sentence using a coordinating conjunction to create a compound sentence. It may also be joined to a subordinating conjunction to create a complex sentence. Be sure to check that the subject and verb in each clause agree in number.

Sentence Fragment	Correction	Example
Offers the ticket to his friend.	Add a subject to create a complete simple sentence.	**Chico** offers the ticket to his friend.
Offers the ticket to his friend.	Add a subject and join it to another sentence with a coordinating conjunction to create a compound sentence.	**Gary and Mike give Chico a free ticket, and Chico** offers the ticket to his friend.
Offers the ticket to his friend.	Add a subject and attach the sentence to another clause with a subordinating conjunction to create a complex sentence.	**Because he can't go to the game, Chico** offers the ticket to his friend.

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YOUR TURN

PRACTICE

1. What change is needed to form a complete sentence?

A heart doctor known as a cardiologist.

○ A. Add the subject *a patient*.
○ B. Add the conjunction *but*.
○ C. Add the predicate *operates on his patients*.
○ D. No changes need to be made.

2. What change is needed to form a complete sentence?

They played their very best.

○ A. Replace *very best* with *bestest*.
○ B. Replace the period with a semicolon and add *today*.
○ C. Add a comma after *played*.
○ D. No changes need to be made.

3. What change is needed to form a complete sentence?

Rode calmly and quietly in the backseat.

○ A. Add the subject *The dog*.
○ B. Add the subordinating conjunction *whenever*.
○ C. Add the predicate *drive home*.
○ D. No changes need to be made.

4. What change is needed to form a complete sentence?

John Kimura the dentist.

○ A. Add the predicate *loves his job*.
○ B. Add the subject *The patient and* before *John*.
○ C. Add *great* in front of *dentist*.
○ D. No changes need to be made.

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RESEARCH WRITING PROCESS
EDIT AND PUBLISH

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your research paper based on your peer feedback and your own examination.

Now, it is time to edit your research paper. When you revised, you focused on the content of your research paper. You probably looked at the clarity of your print and graphic features, development of your body paragraphs, organization of your parenthetical citations, word choice, and sentence variety. When you edit, you focus on the mechanics of your story, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

☐ Have I used infinitive phrases correctly?

☐ Have I used ellipses for pause or separation correctly?

☐ Did I follow a standard format for parenthetical citations and entries in my works cited list?

☐ Do I have any sentence fragments or run-on sentences?

☐ Have I spelled everything correctly?

Notice some edits Mason has made:

- Corrected a commonly misspelled word.
- Corrected a sentence fragment.
- Corrected a run-on sentence.
- Corrected an infinitive phrase.
- Corrected the incorrect use of ellipses.
- Corrected the formatting of a parenthetical citation.

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In Wells's novel, the Martians do not use their powers ~~to entirely taking over~~ to take over the entire world. Instead, they only invade England. The setting of this ~~occurence~~ occurrence is important because ~~. . .~~ Britain had been practicing **imperialism** since the sixteenth century. ~~The~~ That is the act of increasing a country's power by taking over foreign land or parts of other societies~~, a paraphrase from Merriam-Webster~~ (*Merriam-Webster.com*).

EDIT AND PUBLISH YOUR RESEARCH ESSAY

WRITE

Use the questions from the checklist, as well as your peer reviews, to help you evaluate your research paper to determine areas that need editing. Then, edit your research paper to correct those errors.

Once you have made all of your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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The Visitor from the Future

FICTION

Introduction

Modern technology is useful and fun … to modern people. Sometimes people are so dazzled by the newest technology that we forget our smart-devices are designed to accommodate a rather specific lifestyle. In this science fiction story, a time-traveler who meets a medieval farmer learns that modern achievements may not be so impressive to a person from a very different culture.

VOCABULARY

READ

	cacophony	loud, unpleasant noise
	insubstantial	not enough
	chagrin	state of annoyance or discomfort
	nonplussed	confused, speechless
	reiterate	to say again
	brandish	to wave and show

READ

READ AND ANNOTATE

NOTES

1 When bursts of light and a bizarre **cacophony** came from the opposite side of the hill near his little hut, William tried his best to ignore it and focus on repairing his shovel. To his **chagrin**, he did not get far before his work was again interrupted. A young and curiously dressed man strolled over the hill and approached William.

2 The newcomer grinned and announced that he was a scientist, adventurer, and, most importantly, a visitor from the future. Seeing that the weird man clearly expected a response, William nodded. The stranger, thinking William doubted him, **reiterated** that he had traveled from the future. He asked William if he thought that was cool. William shrugged. If he had to guess, William would say the future couldn't be particularly cold, for the stranger's clothes looked **insubstantial** and poorly made.

3 Disappointed at William's lukewarm reaction to his achievement, the stranger insisted that he truly was from the future. He showed William his "digital

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NOTES

watch," a small circle he wore on his wrist. The circle flashed "3:43 p.m." William was **nonplussed**, for he could not recognize the meaning of those numbers and letters. The stranger explained that it was about halfway through the afternoon. William felt sorry for the people of the future, who apparently needed small circles to tell them simple and obvious things like how much of the day had passed.

4 Frustrated, the man said that he had another device that was guaranteed to knock William's socks off. William held onto his stockings as the time-traveler **brandished** a small rectangle and said it was a "smartphone" capable of a great variety of things. William asked if the device could repair his shovel or plant his crops.

5 The time-traveler explained that the smartphone would let William talk to his neighbor from anywhere in the world. William, who hated his neighbor, found this an unappealing idea. Angrily, the stranger shouted that the phone could call anyone. William asked if he could use the smartphone to contact his niece in the next village. Suddenly embarrassed, the time-traveler confessed that his device could not currently call anyone. He could not connect to a "network." In response, William advised the traveler to go find the fisherman. William was confident that the fisherman knew how to make a net work. William sighed in relief as the stranger left. He was thankful to live in a sensible time and not somewhere foolish like the future.

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THE VISITOR
FROM THE FUTURE

First Read

Read the story. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. Who does the young and strangely dressed man claim to be?

2. What does William think of the man's clothes?

3. How does William react to the items the man shows him?

4. Use context to confirm the meaning of the word *insubstantial* as it is used in "The Visitor from the Future." Write your definition of *insubstantial* here.

5. What is another way to say that a person is *nonplussed*?

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the words *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the story. Then, complete the multiple-choice questions below.

from "The Visitor from the Future"

3 Disappointed at William's lukewarm reaction to his achievement, the stranger insisted that he truly was from the future. He showed William his "digital watch," a small circle he wore on his wrist. The circle flashed "3:43 p.m." William was nonplussed, for he could not recognize the meaning of those numbers and letters. The stranger explained that it was about halfway through the afternoon. William felt sorry for the people of the future, who apparently needed small circles to tell them simple and obvious things like how much of the day had passed.

4 Frustrated, the man said that he had another device that was guaranteed to knock William's socks off. William held onto his stockings as the time-traveler brandished a small rectangle and said it was a "smartphone" capable of a great variety of things. William asked if the device could repair his shovel or plant his crops.

5 The time-traveler explained that the smartphone would let William talk to his neighbor from anywhere in the world. William, who hated his neighbor, found this an unappealing idea. Angrily, the stranger shouted that the phone could call anyone. William asked if he could use the smartphone to contact his niece in the next village. Suddenly embarrassed, the time-traveler confessed that his device could not currently call anyone. He could not connect to a "network." In response, William advised the traveler to go find the fisherman. William was confident that the fisherman knew how to make a net work. William sighed in relief as the stranger left. He was thankful to live in a sensible time and not somewhere foolish like the future.

1. In paragraph 3, what is the meaning of the word *lukewarm*?

   ○ A. a little warm
   ○ B. surprising
   ○ C. lacking excitement
   ○ D. annoyed

2. A detail that best supports this meaning is:

   ○ A. ". . . the stranger insisted that he truly was from the future."
   ○ B. "William was nonplussed, for he could not recognize the meaning of those numbers and letters."
   ○ C. "The stranger explained that it was about halfway through the afternoon."
   ○ D. "William felt sorry for the people of the future."

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3. In paragraph 4, what is the meaning of the phrase "to knock William's socks off"?

○ A. to scare William
○ B. to play a joke on William
○ C. to impress William
○ D. to help William change clothes

4. A detail that best supports this meaning is:

○ A. "William held onto his stockings . . ."
○ B. "William asked if the device could repair his shovel or plant his crops."
○ C. "The time-traveler explained that the smartphone would let William talk to his neighbor from anywhere in the world."
○ D. "William, who hated his neighbor, found this an unappealing idea."

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Reading Skill: Analyzing and Evaluating Text

DEFINE

READ

Analyzing and **evaluating** a text means reading carefully to understand the author's **purpose** and **message**. In informational texts, authors may provide information or opinions on a topic. They may be writing to inform or persuade a reader. In fictional texts, the author may be **communicating** a message or lesson through their story. They may write to entertain, or to teach the reader something about life.

Sometimes authors are clear about their message and purpose. When the message or purpose is not stated directly, readers will need to look closer at the text. Readers can use text evidence to make inferences about what the author is trying to communicate. By analyzing and evaluating the text, you can form your own thoughts and opinions about what you read.

CHECKLIST

DISCUSS AND ANNOTATE

In order to analyze and evaluate a text, do the following:

- ✓ Look for details that show *why* the author is writing.
  - Ask yourself: Is the author trying to inform, persuade, or entertain? What are the main ideas of this text?
- ✓ Look for details that show *what* the author is trying to say.
  - Ask yourself: What is the author's opinion about this topic? Is there a lesson I can learn from this story?
- ✓ Form your own thoughts and opinions about the text.
  - Ask yourself: Do I agree with the author? Does this message apply to my life?

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YOUR TURN

PRACTICE

Read the following excerpt from the story. Then, complete the multiple-choice questions below.

from "The Visitor from the Future"

The time-traveler explained that the smartphone would let William talk to his neighbor from anywhere in the world. William, who hated his neighbor, found this an unappealing idea. Angrily, the stranger shouted that the phone could call anyone. William asked if he could use the smartphone to contact his niece in the next village. Suddenly embarrassed, the time-traveler confessed that his device could not currently call anyone. He could not connect to a "network." In response, William advised the traveler to go find the fisherman. William was confident that the fisherman knew how to make a net work. William sighed in relief as the stranger left. He was thankful to live in a sensible time and not somewhere foolish like the future.

1. Which detail suggests the author's purpose is to entertain the reader?

   ○ A. "The time-traveler explained that the smartphone would let William talk to his neighbor from anywhere in the world."
   ○ B. "William asked if he could use the smartphone to contact his niece in the next village."
   ○ C. "He could not connect to a 'network.'"
   ○ D. "William was confident that the fisherman knew how to make a net work."

2. What message could the author be expressing by showing a smartphone is useless without a network?

   ○ A. Technology often can only work when it is part of a complex system of other devices.
   ○ B. The past is better than the future since people could communicate more easily.
   ○ C. Technology that is useful to one person may not be useful for others.
   ○ D. Technology is not a substitute for human interaction.

3. What message does the final sentence of the text communicate?

   ○ A. Time-traveling to the past would be a terrible idea.
   ○ B. Having lots of gadgets will not make a person happy.
   ○ C. Modern society is foolish, and we must go back to the culture of our ancestors.
   ○ D. What is normal and sensible to us may seem strange to others.

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THE VISITOR
FROM THE FUTURE

Close Read

PERSONAL RESPONSE

WRITE

In this science fiction story, a person from the past is unimpressed with stories of modern life. If you could travel back in time, what is one item that you would bring to show people in the past? Why would you choose it? What advice or lessons would you share? Describe your visit and explain your decisions in a short personal response. Pay attention to irregularly spelled words as you write.

Use the checklist below to guide you as you write.

☐ What is one item you would take back in time with you?

☐ Why would you choose this item?

☐ What lesson would you share about the item?

Use the sentence frames to organize and write your personal response.

An item I would take back in time with me is ______________________________

____.

I would take this item because ______________________________

____.

The lesson I would share about the item is ______________________________

____.

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H. G. Wells: Fiction of the Future

INFORMATIONAL TEXT

Introduction

Herbert George Wells (1866-1946), better known as H. G. Wells, was the writer of the science fiction classics *The Time Machine*, *The Invisible Man*, and *The War of the Worlds*. Along with Jules Verne and Hugo Gernsbeck, Wells is considered one of the "fathers of science fiction." During his lifetime, Wells played an active political role in his home country of England and was known for his prophecies about the future of society.

VOCABULARY

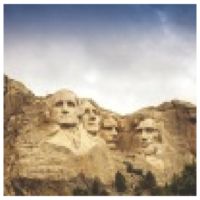
READ

confront
to cause to acknowledge

fantastical
hard to believe

influence
to affect something or someone

optimism
the belief that things will go well



principle
a basic belief

READ

READ AND ANNOTATE

NOTES

1 In 1895, many English readers bought H. G. Wells's first novel. They were **confronted** with a new idea. The novel told the story of a machine that could transport people through time. Wells titled his book *The Time Machine*. Wells wrote about aliens, invisibility, and other topics that would become classic science fiction elements. Wells also wrote non-fiction books that predicted future technologies. He is known as one of the founders of the science fiction genre, and his work has **influenced** many writers.

2 H. G. Wells's life inspired his writing. Wells was born into a poor English family. He found a job making cloth at age fourteen. It involved working long hours and living in a crowded workers' house. He dreamed of a different future. At the age of eighteen, Wells studied with the biologist T. H. Huxley. Wells used his scientific knowledge to write his books. Wells's science fiction novels gained immediate popularity in England, where readers liked the mix of science and imagination. His approach to writing stories became one of the principles of science fiction. Wells believed that writers should trick readers

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NOTES

into believing in futuristic technologies. Even though Wells's stories are full of **fantastical** ideas, his plots describe real everyday situations.

3 In his non-fiction work, Wells tried to solve the problems future societies would face. Because Wells grew up poor, he imagined a future where humans treated each other more fairly. The early twentieth century was a time of great change in Europe, and Wells saw how transportation united people. He predicted the automobile and the airplane, and he guessed that they would create a more global society. During World War I, Wells felt it was his duty to inspire people of different nations to come together. Published in 1920, *The Outline of History* tells the story of the human race from the beginning of time. It was Wells's best-selling book during his lifetime. However, in World War II, Wells saw some of his darker predictions come true. Humans developed nuclear weapons, and armies attacked enemy civilians. Late in his life, Wells lost some of his **optimism**.

4 Since H. G. Wells's death in 1946, science fiction has only become more popular. Science fiction writers Ray Bradbury, Ursula K. Le Guin, and Isaac Asimov said Wells influenced them. Much of what Wells predicted has come true, but his hope for a completely fair society is still a dream.

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First Read

H. G. WELLS: FICTION OF THE FUTURE

Read the text. After you read, answer the Think Questions below.

THINK QUESTIONS

WRITE

1. What was H. G. Wells's first novel? What was original about it?

2. When did H. G. Wells first study science? Who was his teacher?

3. What made H. G. Wells become less optimistic at the end of his life?

4. Use context to confirm the meaning of the word *fantastical* as it is used in "H. G. Wells: Fiction of the Future." Write your definition of *fantastical* here.

5. What is another way to say that a novelist influenced other writers?

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

✓ Monitor your understanding.

- Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- Pay attention to coordinating conjunctions.
  - > **Coordinating conjunctions** are used to join words or groups of words that have equal grammatical importance.
  - > The coordinating conjunction *and* shows that two or more things are true of a person, object, or event.
    Example: Josefina is a good athlete **and** student.
  - > The coordinating conjunction *or* shows a choice between different possibilities.
    Example: Josefina can either do her homework **or** go for a run.
  - > The coordinating conjunction *but* shows a contrast between people, objects, or events.
    Example: Josefina wants to run **but** should finish her homework first.
- Break down the sentence into its parts.
  - > Ask yourself: What ideas are expressed in this sentence? Are there conjunctions that join ideas or show contrast?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Sort the sentence pairs into ideas that are related and ideas that contrast. If the ideas are related, write the pair in the "AND" column. If the ideas contrast, write the pair in the "BUT" column.

Sentence Pairs	
A	He is known as one of the founders of the science fiction genre. His work has influenced many writers.
B	Wells's stories are full of fantastical ideas. His plots describe real everyday situations
C	Wells was born into a poor English family. He dreamed of a different future.
D	Wells wrote about aliens. Wells wrote about invisibility.

AND	BUT

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Reading Skill: Analyzing and Evaluating Text

DEFINE

READ

Analyzing and **evaluating** a text means reading carefully to understand the author's **purpose** and **message**. In informational texts, authors may provide information or opinions on a topic. They may be writing to inform or persuade a reader. In fictional texts, the author may be **communicating** a message or lesson through their story. They may write to entertain or to teach the reader something about life.

Sometimes authors are clear about their message and purpose. When the message or purpose is not stated directly, readers will need to look closer at the text. Readers can use text evidence to make inferences about what the author is trying to communicate. By analyzing and evaluating the text, you can form your own thoughts and opinions about what you read.

CHECKLIST

DISCUSS AND ANNOTATE

In order to analyze and evaluate a text, do the following:

- ✓ Look for details that show *why* the author is writing.
    - Ask yourself: Is the author trying to inform, persuade, or entertain? What are the main ideas of this text?
- ✓ Look for details that show *what* the author is trying to say.
    - Ask yourself: What is the author's opinion about this topic? Is there a lesson I can learn from this story?
- ✓ Form your own thoughts and opinions about the text.
    - Ask yourself: Do I agree with the author? Does this message apply to my life?

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the multiple-choice questions below.

from "The Visitor from the Future"

In his non-fiction work, Wells tried to solve the problems future societies would face. Because Wells grew up poor, he imagined a future where humans treated each other more fairly. The early twentieth century was a time of great change in Europe, and Wells saw how transportation united people. He predicted the automobile and the airplane, and he guessed that they would create a more global society. During World War I, Wells felt it was his duty to inspire people of different nations to come together. Published in 1920, *The Outline of History* tells the story of the human race from the beginning of time. It was Wells's best-selling book during his lifetime. However, in World War II, Wells saw some of his darker predictions come true. Humans developed nuclear weapons, and armies attacked enemy civilians. Late in his life, Wells lost some of his optimism.

1. Based on details in this passage, what is the author's purpose?

   ○ A. to entertain readers with an interesting story about Well's childhood
   ○ B. to inform readers about Wells's inspiration for writing
   ○ C. to persuade readers that Wells was a great author
   ○ D. to describe Wells's achievements

2. What message could the author be expressing by stating that some of Wells's predictions came true?

   ○ A. Science fiction writers have a responsibility to help change the future.
   ○ B. People created new technologies based on science fiction writing.
   ○ C. Science fiction stories are often inspired by real events.
   ○ D. Readers of science fiction are good at predicting the future.

3. What message is communicated by the final three sentences of the passage?

   ○ A. Technology can have a negative effect on people.
   ○ B. Wells regretted making dark predictions.
   ○ C. People should not rely so heavily on technology.
   ○ D. Science fiction texts can lead people to harm others.

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H. G. WELLS:
FICTION OF THE FUTURE

Close Read

INFORMATIVE

WRITE

How did H. G. Wells's life affect his writing? Write a short paragraph in which you explain how Wells's experiences influenced what he wrote. You can focus on his science fiction writing, non-fiction writing, or both. Use details from the text to support your response. Pay attention to pronouns and their antecedents as you write.

Use the checklist below to guide you as you write.

- ☐ What were the major events of H. G. Wells's life?
- ☐ What kinds of stories did Wells tell in his writing?
- ☐ How did Wells's experiences influence what he wrote?

Use the sentence frames to organize and write your informational paragraph.

H. G. Wells grew up ______________________________.

He worked when he was ______________________________.

In his ______________________________ writing,

Wells made predictions about a ______________________________

that was more ______________________________.

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Unit 2

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